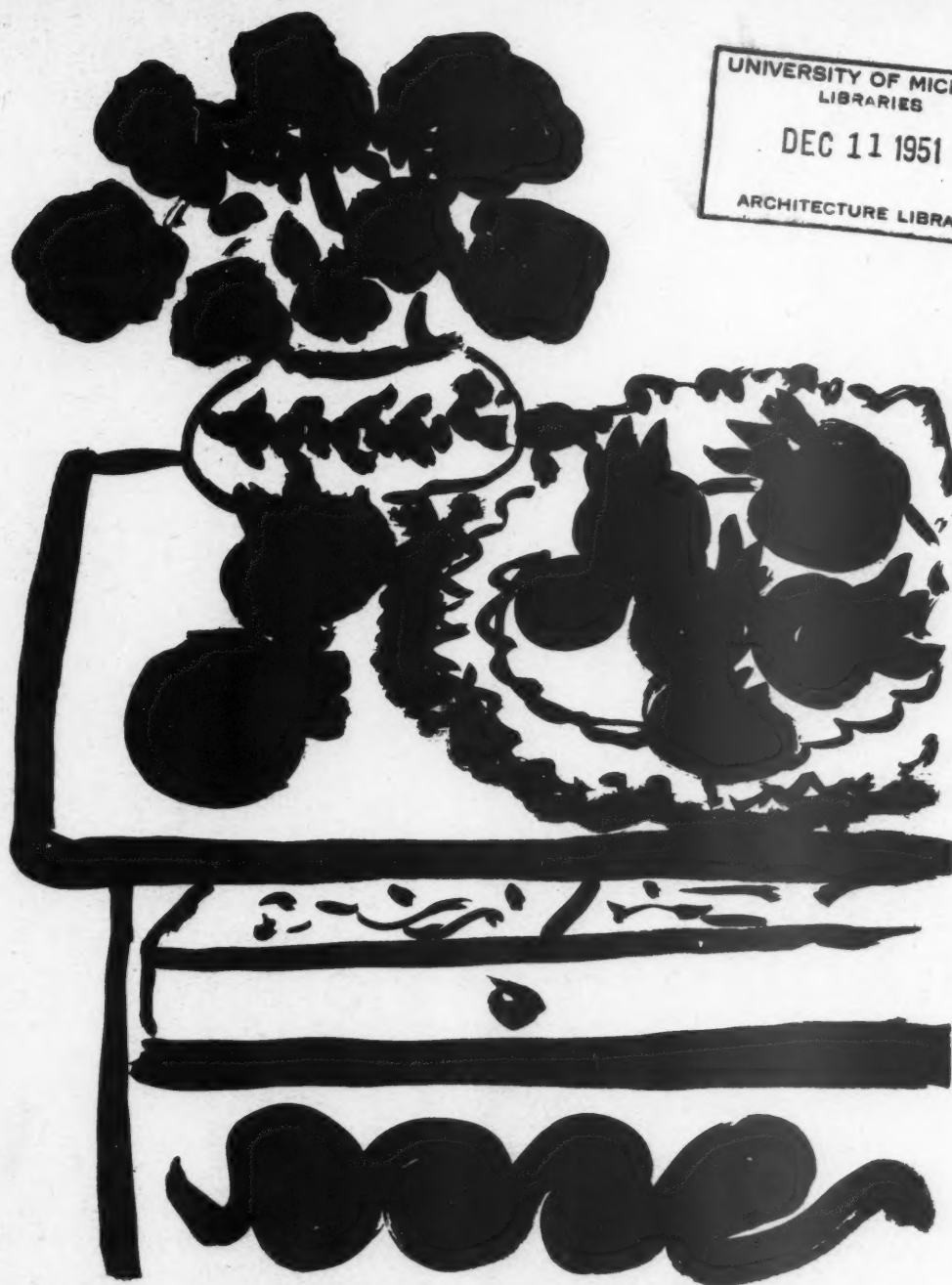


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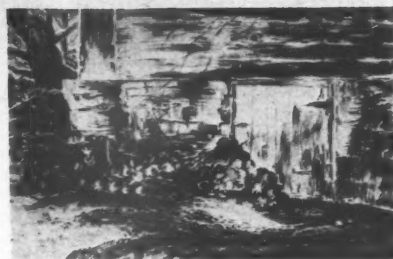
Next Issue

A review of a fabulous exhibition "2000 Years of Tapestry Weaving," opening December 7 at the Wadsworth Atheneum in Hartford, will lead off the Christmas issue.

Celebrating the Christmas season, the issue will also include a feature by Jerome Melquist on the modern church at Assy, another picture story on the New York Public Library's big, if little known, "Christus in Arte" collection, and a feature on Carstairs Gallery's December show, "A New Approach to Living Religious Art."

A review of the Metropolitan Museum's "American Sculpture, 1951" (opening December 7) will be supplemented by a profile of sculptor David Smith.

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Dec.

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and

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LETTERS TO EDITOR

Some Plaudits on the Anniversary Issue

CONGRATULATIONS ON YOUR 25TH YEAR AND THE SILVER ANNIVERSARY ISSUE. IT'S A SPLENDID PIECE OF WORK. PLEASE ACCEPT OUR PERSONAL THANKS FOR YOUR SUPPORT AND THE ENCOURAGEMENT YOU HAVE OFTEN GIVEN TO SMALLER MUSEUMS AND PARTICULARLY TO THE SANTA BARBARA MUSEUM OF ARTS.

WRIGHT LUDINGTON, *President*
DONALD BEAR, *Director*
Santa Barbara Museum of Arts

SIR: The Anniversary Issue is superb. I felt sure that it would be good, but the actuality far exceeded my expectations. It seems to me that it is one of the significant documents of our time and will undoubtedly be used and referred to for a considerable period. I am telling all of my students to go through it quite carefully and I shall have several copies put in stiff covers for more or less permanent reference in our library. It includes lots of information which I have always wanted to have assembled in one convenient source, and has something pointed and meaningful to say about almost every contemporary artistic problem.

Thank you for giving us all so much to think about.

ALLEN S. WELLER
Head, Department of Art
University of Illinois

SIR: Congratulations on the success of your Silver Anniversary number of ART DIGEST. That would be so under any normal circumstance, but is doubly so when one understands how it was achieved. You deserve all praise and commendation.

I am a comparative newcomer in the art field. I began as a musician and came here almost five years ago via the Swedish Museum. Hence, I gleaned much valuable information as I read through the issue. The illustrations are splendid and I think a very important contribution, and certainly one arduous to prepare, is the list of artists and their galleries. That is quick and easy reference material. Also the list of Guggenheim Fellows is a fine contribution. I was impressed with the number of winners who are very constant national exhibitors. It says much for the Foundation's choices.

ELIZABETH Z. SWENSON
Pennsylvania Academy of The Fine Arts
Philadelphia, Penna.

SIR: Congratulations on the Silver Anniversary Issue. You have done a splendid piece of work for which we are all grateful.

C. V. DONOVAN
Director of Exhibitions
University of Illinois

SIR: ... I have been reading the Silver Anniversary Issue and I congratulate you for this fine publication. ...

GLEN KRAUSE
Art Director
Phillips Exeter Academy

SIR: ... I thought the silver anniversary issue of THE ART DIGEST a most successful number. ...

DANIEL CATTON RICH
Director, The Art Institute of Chicago

SIR: Congratulations on your fine Silver Anniversary Issue. It is handsome, meaty and very stimulating. I hope some of its best features can be incorporated in future regular issues. I mean informative articles, critical surveys, etc.

With warm good wishes for your future development, I am

VICTOR CANDELL
New York, N. Y.

SIR: Congratulations on your 25th Anniversary number. ...

JAMES N. ROSENBERG
New York, N. Y.

Toledo Sends Compliments

SIR: May I take this opportunity to present to you my compliments upon 25 years of service to the cause of art in our country. You have kept a very live and wide-awake interest going and have contributed tremendously to the spreading of that interest to a much broader field than that which existed when your publication was founded. May you have a long and continuously useful life.

BLAKE MORE GODWIN, *Director*
Toledo Museum of Art

An Exception to "Who's Where"

SIR: I wish to take exception to your list of artists in "Who's Where" (DIGEST, Nov. 1). Those of us who by fate or reasons of health have to live in the so-called sticks do not need or seek gallery representation. Not one Tucson artist is listed, and we have many here who would list to shame 90 per cent of those you listed.

My last show drew 7,300 people in seven days, and four paintings were sold for more than \$3,000. And this mind you, in a city of 90,000 (Lincoln, Nebraska). Thank goodness the people who select one for inclusion in "Who's Who in America" can see the nation is not made up of six major cities. I might add, I support a wife and two small sons entirely by the sales of my work. No teaching or private income. How many of your so-called artists can say that?

HUTTON WEBSTER, JR.
Tucson, Arizona

A Correction of "Who's Where"

SIR: No doubt with a compilation such as you have in your Silver Anniversary issue there are bound to be some errors. May I bring your attention to one: William Millarc is one of the artists handled by us, not the Landau Gallery as you stated.

J. M. SINGER
Director, Fraymart Gallery
Los Angeles, Calif.

An Addition to Our Print Survey

SIR: My compliments to ART DIGEST for its splendid Twenty-Fifth Anniversary issue. The comprehensive survey of the past two and half decades of American art and particularly the compilation of artists and their gallery affiliation provides an extremely valuable record for the public.

I was naturally very much interested in Carl Zigrosser's article, "American Prints Since 1926," however, I found his choice of illustrations somewhat disappointing since there is much more quality and variety in American printmaking in the past quarter century than his choice of pictures indicate.

One wonders why Anders Zorn, a Swedish artist, whose influence on American printmaking was practically nil, was selected at all and I feel that Louis Schanker's outstanding woodblock prints deserved a far better example than the one chosen. The fact of the matter is that fine prints in the United States today do not often look like "drawings" anymore (more power to prints and to drawings!), yet the over-all linear quality of the two pages of illustrations in Mr. Zigrosser's essay did not reveal this important aspect of his "Revolution in the Making." In addition, I was surprised to see no serigraph reproduced when there are hundreds of outstanding examples available.

In the interests of adding to the record I take the liberty of supplementing Mr. Z's current article with three previously published statements as follows:

In the Print Collector's Quarterly, December, 1941, Mr. Zigrosser stated in a comprehensive article entitled, "The Serigraph, a New Medium." ... "But it might well be that the serigraph, will have for the 20th century the significance and potentiality that the lithograph had for the 19th century. It is an American contribution to the progress of the graphic arts."

In the Serigraph Quarterly, February, 1946, Mr. Zigrosser wrote ... "Serigraphy is the most important addition to the technique of printmaking made during the 20th century."

In the New Colophon, January, 1948, in an article entitled "Ten Years of Serigraphy," Mr. Zigrosser said ... "roughly ten years have past since the beginning of the New Art. During that time it has spread all over the United States. ... I have recounted the inception of the craft (serigraphy), in order ... to create awareness and understanding of a medium which may prove to be the fourth estate in the realm of graphic art." ...

It does seem a pity that in the 25th Anniversary issue of THE ART DIGEST which reaches a much wider audience than the three above mentioned periodicals, Mr. Zigrosser did not give proper emphasis to the medium he himself was so interested in as to coin its very name. Indeed since the 10th anniversary of serigraphy it has spread way beyond the borders of the United States.

Furthermore, it is common knowledge that the history of the phenomenal rise of serigraphy is closely linked with that of the National Serigraph Society. Under the able and devoted directorship of Miss Doris Meltzer, the Serigraph Society has achieved through 12½ years of unremitting educational activity, national and international recognition for serigraphy as the only major American contribution to the graphic arts in the 20th century. Since this widespread serigraph movement has been developed only since the half way mark of the past quarter century, it came as a shock to see that serigraphy was conspicuous by its absence in Mr. Zigrosser's discussion covering the 1940's.

FRANK DAVIDSON
President, National Serigraph Society

[Illustrations for Carl Zigrosser's anniversary issue article on prints were selected, at his suggestion, by the staff of the DIGEST on the basis of references in his text. Although other prints might have been substituted for those illustrated, "linear" prints were favored because of their suitability for reproduction purposes. Due to space limitations, Mr. Zigrosser could not fully discuss any single development in contemporary printmaking, regardless of its significance. He did, however, refer to the development of serigraphy twice during the course of his brief survey.—ED.]

Reggie Marsh Hilarious

MARSH LETTER HILARIOUS. RESPECTFULLY SUGGEST THAT YOU COVER CURRENT BENTON RETROSPECTIVE EXHIBIT AT THE JOSLYN MUSEUM. NEW 1950-51 PAINTINGS ARE MAGNIFICENT. [See page 13.—ED.]

ALBERT L. HYDEMAN
York, Penna.

Carlebach Seeks Chess Sets

SIR: I am preparing a large show of ancient and modern chess sets for January and February, and would like all artists who have designed chess sets to get in touch with me at the Carlebach Gallery, 937 Third Avenue.

JULIUS CARLEBACH
New York, N. Y.

The Art Digest

THE ART DIGEST

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Vol. 26, No. 5

December 1, 1951

Gambles and Gimbels

A REPUTATION is a rather intangible thing. A livelihood is a little more concrete. Recently there has been talk about an alleged injury to the reputations and livelihoods of two contemporary American artists. This talk raises a few provocative questions.

The talk started in mid-November, shortly after Gimbel Brothers department store in New York took a quarter page of *The New York Times* to advertise—as nobody, but nobody, except Gimbels can—a 50 per cent discount sale of paintings by Byron Browne and Carl Holty. How, then, did Gimbels come by those paintings?

Several years ago, Samuel Kootz, owner of the Kootz Gallery, conducted his business on the French plan—that is, by contracting his artists, paying them a flat sum per year in return for ownership of their annual output. Holty and Browne, then under a five-year contract with Kootz, were required to turn out a minimum of 40 paintings per year in return for their guaranteed annual stipend. Browne's income from Kootz was fixed at \$2,500 during the first year of the contract, stepped up to \$3,000 during the second year. During the third year, the plan was scrapped. Since the dealer pleaded bankruptcy, Browne explains, the artists under contract to him had no recourse but to accept severance.

Though, by terms of his contract, Browne was obliged to turn over to Kootz only 120 paintings during their three-year association, he actually supplied the dealer with 322 items, including oils, temperas, and drawings. Questioned about this, he explained that he is a prolific painter, that he was enthusiastic about the plan. He adds, too: "If I'd been a better businessman, I wouldn't have gone into the deal," a sentiment echoed by the dealer.

Last spring, Kootz, who no longer represents either Browne or Holty, decided that he would try to realize some of his original investment in these two artists, an investment which was, and still is, largely tied up in paintings. In his own gallery, the dealer staged a private discount sale of Holty and Browne work. The sale flopped.

More recently, Kootz decided to give Gimbels an option on the paintings. Though he did not consult the artists about his own sale, he did ask them about the one at Gimbels, promising, according to Browne, that the pictures

would be sold in a "dignified" manner. "What could I say," Byron Browne comments. "Kootz could put the pictures up at auction, which would be worse for me."

What both Browne and Kootz (and probably Holty, though he was not available for comment) failed to account for in this transaction was Gimbels. If Kootz had contracted with Tiffany's to sell the work, all interests might have rested comfortably in the knowledge that the matter would be handled discreetly and decorously, if not successfully. But the work did not go to Tiffany's on consignment; it went to Gimbels, And Gimbels—as anyone who has bothered to read a Gimbels ad knows—makes no fetish of decorum or dignity or, for that matter, esthetics. At Gimbels Art is art.

All things considered, the big department store showed an unprecedented degree of restraint in its splashy newspaper announcement of the sale. The copy for the ad will probably serve as a model for future generations of department store publicity men. It reads:

"Sorry no funereal atmosphere, no velvet ropes, no attendants to tell you to shush . . . Gimbels has a sale, not a mere exhibit, of important modern art . . . 50% off dealer's list price."

"Gimbels loves modern art (we like the Mona Lisa too, but she's 450 years old), but we don't spell art with a capital A. The mention of the word doesn't send us into awe-struck silence. We think fine paintings are just as logical in a department store as they are in a hushed, plush gallery. That's why Gimbels jumped at the chance when one of the best-known uptown art galleries decided to let us sell paintings of two of the country's best abstractionists. You won't find this store that sold the Hearst collection sitting around on ten-year-old laurels. But are our prices the same as the uptown galleries'? The answer is 'not very likely!' . . . Gimbels doesn't see any reason why we can't save you money on a fine original painting as easily as on a pot, or a pan, or a pair of nylons. . . ."

This was the ad that started the rumpus. It did not, however, start a run on the work of either artist. Gimbels found buyers for seven Browne watercolors. Altogether the sale included 40 of Browne's paintings, 59 of Holty's. In the store, Browne reports, the paintings were displayed rummage-style in the company of gilded mirrors, fixtures and other home furnishings. Gimbels lived up to its promise: no velvet ropes, no attendants, no exhibit, just a sale.

There is no telling what would have happened if Gimbels had sold out its consignment of paintings. But since Kootz failed to sell the work at reduced rates to a selective market, there was no reason to expect that Gimbels would sell it to a public which is still fairly hostile to abstract art.

It was probably with the bitter taste of disappointment in his mouth that Browne decided to take the matter to Equity. Equity countered with the following letter to Bernard J. Gimbel:

"We wish to call your attention to a recent advertisement by Gimbel Brothers in the *New York Times*. . . .

"Allow us to explain that we are heartily in accord with the attempt to

promote sales of contemporary art in a department store. We must, however, express our concern with the method of advertising and presenting the work of these artists.

"The physical presentation of the work is shabby and without dignity. The fact that a large body of work by two living American artists is thrown on the market, sensationally advertised at half-price, and placed in the class of pots, pans and nylons, is injurious to the reputation and livelihood of the artists involved. We assume that Gimbel Brothers took part in this promotion without fully considering the economic effect on these two artists. . . .

"Since the issue here involved is moral and ethical, we are appealing to you to:—

1. Withdraw from this type of advertising, in relation to this promotion.
2. In any future promotion of sales of paintings by living artists, to fully consider the economic consequences to the artists before participating in a sales campaign.

"We are inclined to place full responsibility for a situation like this on the art dealer, rather than on the store. Since, by his experience, he is in a better position to understand the effect of such a sale on the artist. . . ."

Art dealing is a relatively new concept. But unless contemporary artists get an unexpected windfall in the form of federal subsidy, art dealers are convenient and necessary. The dealer is in a businessman's position. And for the businessman, art is a commodity.

Some years ago, Kootz invested in a group of artists—obviously because he had faith in their ability to make his investment good. He supported them during a period of their development. Practically speaking, he was not being an altruist; but as long as there is a dealer's livelihood to consider as well as an artist's, there is little room for altruism in art dealing.

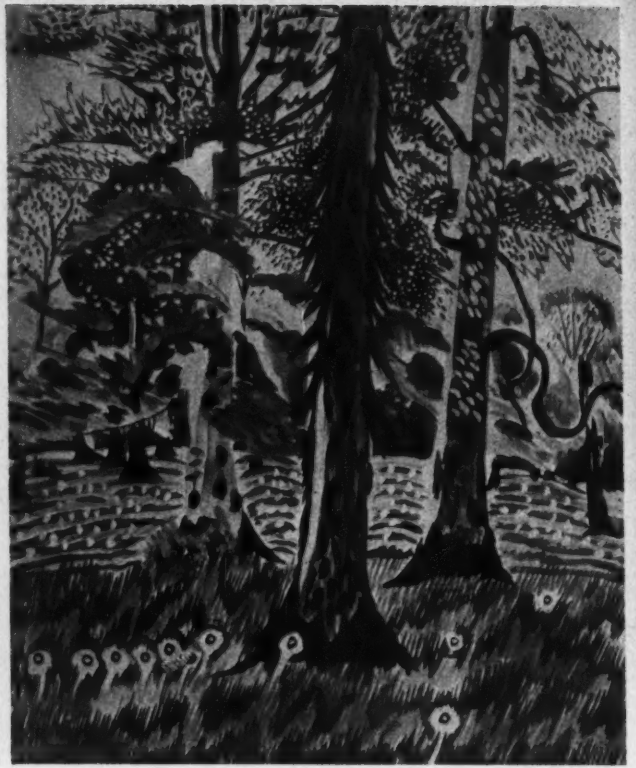
After a time, Kootz found that he could not sell the work he bought. He could not sell it at market price; nor could he sell it at cut rate. He couldn't sell it to collectors; couldn't sell it back to the artists; couldn't even sell it to the artists' new dealers. His problem—a problem for which he claims he will accept any equitable solution—was how to dispose of the paintings he owned without damage to himself, to his gallery, or to the artists.

Thus, the dilemma. On the one hand there is the artist; on the other hand there is the dealer. Both need a livelihood; each feeds off the activities of the other. And so long as the artist is subsidized by a dealer, he faces the prospect of being unceremoniously dumped in the event that his particular commodity proves to be unmarketable. Regardless of what we expect of dealers, we cannot expect them to operate as patron saints.

Perhaps there is no immediate remedy. Perhaps a solution is a long way off. But until then, if the non-subsidy dealer-artist relationship which has been adopted generally in this country is not the best arrangement, at least it insures the artist against the worst aspects of business dealings and, at the same time, insures the dealer in his big art speculation gamble.



ALFRED MAURER: *Landscape*



CHARLES BURCHFIELD: *Dandelion Seed Balls and Trees*

ALTON PICKENS: *Acrobat*



WALT KUHN: *The Blue Clown*



THE ART DIGEST

Vol. 26, No. 5

The News Magazine of Art

December 1, 1951



JACK LEVINE: *Welcome Home*



WALTER MURCH: *The Circle*

Twentieth-Century American Painting—In Revolt and in the Tradition

By Belle Krasne

DIVESTING the didactic show of its classroom overtones, Brooklyn Museum has put together a large, lively yet instructive exhibition which plots the course of major trends in American art since the start of this century. Titled "Revolution and Tradition," the show, which remains on view through January 6, comprises 150 paintings, many from Brooklyn's own collection, others from private collectors and 50 U. S. museums and galleries.

Selected by John I. H. Baur—Brooklyn's curator of paintings who wrote the show's definitive if concise catalogue and also the recently published book on which the show is based—this exhibition is an attempt, purportedly a first attempt, to clarify for the layman what appears to be instability and confusion in the domain of contemporary American art. As the museum points out, its ensemble reveals "the complex but perceptible order underlying the great diversity of our modern painting." In particular, it points up "common interests, aims, attitudes and methods that have bound large groups of our artists together and given a common direction to their work."

Selections in the exhibition are divided almost equally between trends that are revolutionary "in their radical departure from the established forms or subjects of native tradition," and the more traditional trends which stem from our native 19th-century painting. Within these broader divisions, the show is divided into six sections—three for revolution, three for tradition—each covering a separate movement or two allied movements. Under the heading of "revolution in form," there is a section on expressionism and another on abstraction. Under the heading of "revolution in subject," there is a section on dada and surrealism. For tradition there are three divisions: impres-

sionism and romantic realism; realists and primitives; and finally romantic visionaries.

If it is legitimate to object to an excess of good things, one might say that the purpose of this show is almost defeated by its thoroughness. To arrange such diversity logically and compactly requires mental and physical prestidigitation. But Baur accepts fallibility and acknowledges his limitations, self-imposed or otherwise. "The exhibition," he explains, "does not pretend to be inclusive. . . . The exhibition does not pretend, either, to be infallible in its classification of certain pictures, particularly those which share the charac-

teristics of several movements." Yet despite limitations, an overwhelming amount of material is offered for the visitor's edification, material enough, in fact, for more conclusions than the many already drawn in the catalogue.

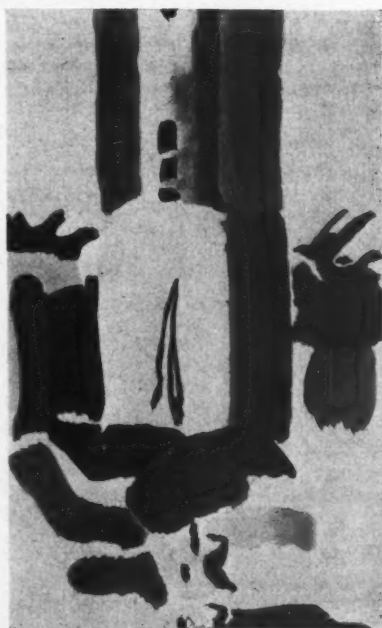
For example, one point which Baur makes in passing seems to merit more attention: the tradition in this show is almost entirely a native tradition; the revolution is international. Thus, the show opens with a sinuously fauvish Maurer landscape, a Weber which smacks of Matisse influence, and a host of other expressionist paintings which register rumblings more extra-national than national. In the abstract section, again the initial tides sweep in from France and Germany, carrying along Feininger, Hartley, Morgan Russell and even Sterne and McFee. It was in these countries, too, that dada and surrealism initially took shape. They took hold here in the '30s—took hold of Peter Blume, Alton Pickens, Dorothea Tanning, Man Ray, among others.

Yet, if there are dark shades of Munich and lighter shades of the French impressionists in the traditional section, the strongest elements here reach far back into our own heritage, to the romantic realism of Allston and the Hudson River School, or to the extreme realism of Peale and Harnett, or to the unique and again romantic visions of Quidor, Ryder and Blakelock.

Unfortunately, the category, like the rule, always has its exception. If one wished to cavil with Baur, one might ask why he didn't include under the heading of "revolution in subject" such peculiarly native developments as the Ashcan School and its latterday counterpart, the Social Protest School. Under his present plan, exponents of the former lead off the traditional section as artists who painted in a "bravura style of dark impressionism." And so-

[Continued on page 34]

DOVE: *Flour Mill Abstraction No. 2*





J. G. BROWN: *Edward Lamson Henry*



EASTMAN JOHNSON: *Self-Portrait*

American Tradition: An Academic Appraisal

ALTHOUGH it was founded 126 years ago as the New York Drawing Association, the National Academy of Design is currently marking the 125th anniversary of its designation as the Academy with an exhibition titled "The American Tradition: 1800-1900." The stock-taking show, on view at the Academy Galleries December 3-16, provides New Yorkers with a dignified overture to another current show. The latter, which shifts into a livelier tempo, is Brooklyn Museum's "Revolution and Tradition," a survey picking up where the Academy leaves off and bringing our native art matters up to date. (See page 7.)

As the Academy sees it, this is the opportune moment—"when in search for novelty the course of American painting has diverged so far from the path followed in the last century—to examine and appraise the work of painters who established the tradition of American Art, in days when there were no Art Museums, no art dealers, and very few private art collections."

Appraisal in this show is accomplished through 154 paintings, the bulk of which come from the Academy's own collection. The introduction to the ex-

hibition catalogue points out: "It is not generally recognized that the National Academy of Design possesses the largest permanent collection of paintings by American Artists of any institution in America." Recently photographed by the Frick Art Reference Library, this collection has not been exhibited for 10 years. Supplementing Academy owned selections, loans from individuals, dealers and other public collections help add brilliance to some of the luminaries represented. Lenders include the Brooklyn, Cleveland and Metropolitan museums; Babcock, Milch, Ferargil, John Levy, Macbeth and Knoedler galleries.

In the current show, as in the Academy collection, portraits and self-portraits play a dominant role. Part of the explanation for this weighting lies in the fact that during the first half of the period surveyed, portraits were the sole source of support for artists. But Eliot Clark, speaking for Academy, supplies an alternate reason: "On being made an associate of the Academy, the newly-elected member is required to present a portrait, either painted by himself or a fellow artist. On being elected an Academician, he is required to present an example of his mature work."

Thus, if this show presents a good deal of the art of the 19th century, it also presents a good many of the artists. There is *John Frederick Kensett* as portrayed by George Augustus Baker; *Edward Lamson Henry* as he appeared to John George Brown; *Benjamin West* as he looked to S. F. B. Morse, founder and first president of the Academy; Weir's portrait of *Haslam*. As they saw themselves, there are Eastman Johnson, George de Forest Brush, Abbott Thayer, Julian Alden Weir, Thomas Eakins, John Singer Sargent and George Fuller among others.

Elsewhere in the show, the visitor will see examples of the Hudson River School, somewhat narrowly viewed by the Academy as "our first and possibly our only native school of painting." This department includes landscapes by Durand, Kensett, Cole, Church, Cropsey and others. "A few years ago," com-

[Continued on page 23]



EAKINS: *Signora Gomez d'Arza*

America's Winterthur

THE HENRY FRANCIS DU PONT Winterthur Museum—housed in Du Pont's 185-room family home in Winterthur, Delaware—is one of America's newest yet most exclusive public museums. The museum, which was officially inaugurated about a month ago, and which has been almost a quarter of a century in the making, according to *The New York Times*, houses what is "possibly the country's largest and most remarkable" collection of Americana. Since 1937, a limited number of people have visited Winterthur by invitation. Now, though it is open to the public, it will remain accessible to relatively few people—these, by permission only and at a nominal charge. Visitors—limited to 20 per day, Tuesday through Saturday—will be conducted through the house in parties of four. Women will be asked to check their handbags before joining a tour.

The Winterthur Museum began to take shape in 1927, when Du Pont started installing in the family home parts of houses collected from New Hampshire and North Carolina. Over a period of years, the collection grew to extraordinary proportions, and in 1930, in anticipation of Winterthur's becoming a museum, the Winterthur Corporation was established. Up until this year, as Du Pont collected and built, he retained Winterthur as a residence.

Encompassing the domestic scene from 1640 to 1840, the museum includes about 100 period rooms. Curator Joseph Downs comments:

"In rooms as they originally stood, here are 200 years of domestic architecture, furniture, ceramics, metalwork, textiles, paintings, and prints chosen with the most meticulous regard for their quality and fitness of location, and assembled with impeccable taste. . . . Winterthur represents the largest and richest assembly of American decorative arts, especially furniture, ever brought together."

According to *The New York Times*, the cost of the Winterthur project is conservatively estimated at \$20,000,000. The *Times* goes on to describe the museum: "Inside Winterthur is a maze of period rooms branching out through seven stories. In room after room there has been reconstructed the home environment of the early American settler and prosperous burgher, of wealthy merchant princes, shipbuilders, plantation owners and governors of a young and growing nation. . . . Footnotes to history abound in separate collections of folk art; in a shop lane that duplicates architecturally and in its wares an old shopping center . . . in a shop of the prized Chinese export porcelain and in a country store with its wealth of goods."

Joseph Downs, former curator of the American wing at the Metropolitan Museum of Art, is preparing a vast Winterthur catalogue which is scheduled to appear next spring.

Eastern Shore Galleries Open in Md.

A new gallery in Eaton, Maryland—the Eastern Shore Galleries—opened its doors last month with an exhibition of paintings from neighboring states and sculpture by Wheeler Williams.



MATISSE: *Breton Serving Girl*, 1896



MATISSE: *Nude in an Armchair*, 1925



MATISSE: *Music*, 1939

Henri Matisse: 'The Conflict and Resolution of Opposed Tendencies'

By James Fitzsimmons

MUCH HAS BEEN MADE of Picasso's periods. Matisse, too, has had many periods. For most of his life he has alternated between two attitudes, each in a way compensatory to the other. There is the classically lyrical and the classically austere. In recent years they have been wedded. This becomes strikingly apparent when one looks at his works in chronological order, as one may at the Museum of Modern Art until January 13. After that the work will go to the Cleveland Museum (February 5-March 16), the Art Institute of Chicago (April 1-May 4) and the San Francisco Museum (May 22-July 6). Not quite as large as the recent retrospectives held in Philadelphia, Lucerne and Tokyo, the present exhibition is made up of characteristic and especially important examples of Matisse's work as a painter, sculptor and graphic artist. Many items were loaned by the artist and have never been shown here.

Matisse's early work, from 1890-1905, reflects the various influences of teachers and older artists. Until 1895 he painted quite realistically, often in the tradition of Chardin. The ideas of Cézanne, of the impressionists and the pointillists gradually became more important to him and under these influences he produced a number of highly authoritative works.

For Matisse 1905-6 were decisive years: the fauves made their first public appearance, and Matisse established his leadership with such works as *Woman with the Hat*, in which the eyes are as important as eyes in a Fayum portrait; and the famous, poster-like *Young Sailor*. In 1907 Matisse painted the superb *Blue Nude*, with which his mastery of subtly expressive, fluctuating outline was definitively established.

From 1908 to 1911, in such paintings as *Bathers with a Turtle* and *The Dance*, Matisse developed the open, poster-like handling of space which he had begun two years before in *Young Sailor*. Against loosely brushed, empty areas of darker color, chalky flesh-pink figures—almost silhouettes—cavort as Matisse sees them, unsentimentally.

During the next few years Matisse made several trips to North Africa, trips which seem to have crystallized

his love for the graceful and "colorful" subject. He painted the parks and girls of Tangier and Morocco in oil, handled in a way that suggests "crisp" water-colors. The alternation of lyrical and austere periods is noticeable throughout these years and by 1912 has become quite regular.

During a peak year, 1916, Matisse painted several large works which rank among the masterpieces of modern art and which have had a marked influence upon several of our younger, avant garde painters. In the following years he painted numerous delicately drawn, brightly colored paens to domesticity—richly furnished interiors with flowers and models. In the odalisques of 1926 to 1928, there is a quality of almost Byzantine sumptuousness. Color is glowing; interiors are cross-swept with sunlight; printed textiles appear in the background. The women are a distinctive type—lithe and firm-fleshed, vastly seductive.

By the middle '30s Matisse was combining qualities formerly developed separately. The spacious architecture of 1916 reappears in *The Magnolia Branch*, but coupled with strong, warm color. A 1939 painting, *Music*, carries the synthesis further. The women in this

painting are different types—lean, schematized figures with politely smiling, impersonal faces, no longer voluptuous. Their dresses are severely simple and rather hard in color. All of this suggests the austere Matisse; but the background is a checkerboard of brilliant colors and arabesque leaves, and where formerly line would have been terse or sweeping, it is now delicately sinuous and broken, skipping freely around areas of color.

Toward the end of the next decade, Matisse had mastered the integration of opposed qualities. The result was a series of masterpieces—*Egyptian Curtain*, *Large Interior in Red and Plum Blossoms*, *Green Background*—paintings in which forms become color, become shapes of incandescent, singing color. Since then Matisse has made book illustrations—drawings of grace and great simplicity—découpages (conventionalized shapes of flowers, leaves and letters, cut out and pasted on white paper). But he has concentrated most on his work for the chapel at Vence.

The conflict and resolution of opposed tendencies is much more apparent from the paintings than from the sculpture, for the sculpture, masterful as it often is, does not change as much through the years, and seems to reflect Matisse's response to outer influences, such as cubism and African sculpture, more directly, in a less personalized way. Nor in this reviewer's opinion is Matisse's translation of subject into bronze shapes as profoundly radical and convincing as are his translations into color.

It has been suggested that in alternating between the intellectual, disciplined, even Calvinist, attitude and a more gracious, worldly, lyrical one, Matisse is expressing two aspects of the French nature. But this polarity is not peculiarly French, it is universal. In his late work, Matisse evokes highly complex feeling by purely formal means and by combining and ordering diverse elements. He never lets emotionally weighted subjects do the work, as lesser artists so often do. His art begins and ends as it should—at the level of the eye. Only the psychological element is lacking in his painting, and that is supplied by his opposite twin, Picasso.



MATISSE: *The Egyptian Curtain*, 1948



JAN GOSSART (MABUSE): *Self-Portrait*
Currier Gallery of Art



PETRUS CHRISTUS: *Death of the Virgin*
The Fine Arts Gallery of San Diego

FRANCESCO ZURBARAN: *St. Serapion*
The Wadsworth Atheneum



EL GRECO: *The Annunciation*
Toledo Museum of Art



Recent Museum Accessions: Highlights for America's Collections

A MONUMENTAL early Flemish work—*The Death of the Virgin* by Petrus Christus—has been acquired by the Fine Arts Gallery of San Deigo, California, through the Putnam Foundation. The painting is described as "the most important example of the great early masters to enter an American collection since both the Metropolitan Museum and Andrew Mellon . . . acquired from the Leningrad Hermitage two pictures by Jan van Eyck—whose major follower and pupil was Petrus Christus." It represents the first known Flemish interpretation of a scene not commonly depicted in early Christian art.

Petrus Christus was born in Flanders, c. 1400, and was a contemporary of Van Eyck. Little is known of his life, but it is supposed that he painted in Cambrai in 1453 and in Italy in 1456.

Painted on panel, *Death of the Virgin*, which is 54½ inches wide and 67½ inches high, represents the Virgin lying on a bed surrounded by 12 apostles. Above the central group the Virgin is seen in ascension. The picture had been in the Santa Canale family in Sicily since the early 1500s. It was brought here by Knoedler Galleries, where it was exhibited in 1942.

San Diego's acquisition of the famous work brought forth congratulatory messages from such scholars as Max J. Friedlander, author of the 15-volume "History of Flemish Painting." He commented: "Your Petrus Christus outstandingly important and fine acquisition for any museum in the world." Another message from Sir Phillip Hendy, director of the National Gallery in London read: "In my opinion, your Petrus Christus . . . parallels the Boston Museum's Rogier van der Weyden as magnificent representation of Flemish vision and design, and so is a foundation stone of any museum collection."

Mabuse Self-Portrait for Currier

A *Self-Portrait* by the 16th-century Flemish painter Jan Gossart, called Mabuse, has recently been acquired by the Currier Gallery of Art in New Hampshire. The painting, oil on panel, 12 by 16½ inches, was originally purchased as a *Portrait of a Man With a Full Beard* and is so listed in Max Friedlander's history of Flemish painting. Subsequent research by Dr. Heinrich Schwarz, Curator of Painting at the Rhode Island School of Design, according to the gallery has proved "beyond a doubt" that the small panel is a self-portrait.

Describing Mabuse as one of the most distinctive portrait painters of the 16th-century, the gallery goes on to say of its acquisition: "Here we find the strong linear quality, the clear, sharp outline so reminiscent of Dürer, the contemporary most admired by Mabuse; the fine draughtsmanship; the loving mastery of texture and detail; the directness and simplicity which disregard stage props of any kind; and most characteristic of all, the sparkling, jewel-like colors so beloved by Flemish painters."

A biographical note in the Bulletin comments: "The details of Mabuse's life are sketchy. Even his birth and death dates are not known. He was probably born in Maubeuge in Hainault

sometime between 1462 and 1470; and in 1503, he is recorded as becoming a master in the Guild of St. Luke at Antwerp. . . . An extremely industrious worker, he left a great number of paintings, including . . . [portraits and] very Italianate religious paintings that are far less successful in the eyes of the present-day observer."

Chinese Scroll for Cincinnati

"One of the most impressive gifts in the [Cincinnati Art] Museum's history," according to Director Philip R. Adams, is the recently acquired handscroll by the 13th-century Chinese painter Ma Yuan. Described as "one of the greatest Chinese paintings in the world," the Oriental scroll was presented to the museum by an anonymous donor. Of the artist, the museum says: "Ma Yuan was active from about 1190 to 1224



MA YUAN: *The Four Sages of Shang-Shan*. (Detail.)

A.D. and historians agree that probably no more than six of his paintings have survived, of which Cincinnati's scroll is the largest and most important."

This acquisition highlights Cincinnati's Far Eastern collection now installed in five permanent galleries. According to the museum, "The collection has been assembled over a period of five years, and . . . is today one of the world's most important. Cincinnati has been able to acquire what may be the last inclusive top rank collection of Chinese art which can be made until a complete change in Chinese history occurs."

Once in the collection of the 18th-century Emperor Ch'ien Lung, the 38-foot scroll has remained in the Imperial Collection until recent times. Two commentaries by the artist appear on the scroll along with 35 poems of praise written by famous scholars over a period of 300 years.

Speaking of the difficulties in acquiring Chinese art today, the museum adds:

"Only within the past 40 years have archeologists, experts and art dealers discovered the great early masterpieces and brought them out of China. Although believers in ancestor worship,

the Chinese were singularly indifferent to their ancient arts as late as 1900 and only in 1945 passed a law forbidding the export of art objects sufficiently fine to be considered national treasures."

Zurbaran for Wadsworth Atheneum

To supplement its Northern Baroque and Spanish collection which is overshadowed by an outstanding Italian seicento group, the Wadsworth Atheneum recently acquired a large and striking painting of *St. Serapion* by Francesco de Zurbaran.

Describing the 17th-century Andalusian master's oil as "a work which in its dramatic presentation and sheer painterly quality certainly ranks with the finest productions of the artist," the Atheneum comments that of all Spanish painters, none typifies better the Spanish spirit than Zurbaran.

In 1628, Zurbaran was commissioned to paint a series of pictures of the life of St. Peter Nolasco for the cloisters of the Mercedarios Calzados. At this time, the museum bulletin reports, he painted for the monastery the Hartford museum's newly acquired *St. Serapion*. It was recorded by the historian Caen Bermudez in his *Diccionario* as being at the monastery about 1800.

Zurbaran's paintings, writes Charles C. Cunningham, director of the Atheneum, "have the element of stark realism and a religious asceticism, but seldom does he attain the profound emotional intensity that is to be seen in the painting of St. Serapion. . . . Seldom, if ever, even by Chardin or Manet, has white cloth been painted with such brilliance. The scapular and hood with their heavy folds are delineated with the solidity of Burgundian sculpture or the white tablecloths of Cézanne. The painting of the crumpled paper, bearing the inscription and signature, stuck with a pin in *trompe-l'oeil* fashion to the canvas suggests Zurbaran's powers as a still-life painter."

The work was purchased during the 19th century by the British consul to Seville and later sold to Sir John Montague Cholmeley. It remained at the latter's family estate until recently. According to Director Cunningham, the painting was unknown to art historians for over a century until published in 1949 by the director of the Cadiz Museum, César Pemán.

Jubilee Accessions for Toledo

Highlighting the 50th anniversary of the Toledo Museum of Art was the exhibition in November of acquisitions for Toledo's permanent collection. Among the many classic and modern masterpieces represented were El Greco's *Annunciation*, Rubens' *The Child Jesus Crowning St. Catherine*, de Hooch's *Washing in the Courtyard*, David's *The Oath of the Horatii* and Copley's *Portrait of Mary Warner*. Other works by Hans Muelich, Courbet, Pissarro, Puvis de Chavannes, Fantin-Latour, Bronzino and del Mazo were seen, along with two 15th-century Burgundian tapestries and some 150 pieces of Germanic, English and American glass.

Five newly completed galleries were dedicated at the opening of the show.

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The Philadelphia Area

By Dorothy Drummond

PHILADELPHIA: The 38th Annual Delaware Exhibition by Delaware artists, pupils of Howard Pyle, and members of The Wilmington Society of the Fine Arts packs a shock for the ultra-conservative Wilmington citizen.

For several years the Annual has followed the procedure of allowing each juror to award one of its three equal \$100 prizes; while a \$50 second prize is given by joint jury decision. This year's jury of selection and award, comprising two well-known painters, chairman Morris Kantor and Hobson Pittman, together with one sculptor, Simone Boas, leaned over backward to reverse the get-tough policy of last year when only 48 entries were accepted.

The current offering numbers 84 items, the majority of which are comfortably understandable landscapes and still-lives. Flaring up in their midst, however, are two large canvases rife with reds, by a newcomer to Delaware, H. Draper Williams, who teaches in one of the smaller communities. In a major national such paintings would take their place as able eclectic experiments, somewhat psychopathic in trend, with accent on the macabre. But the Delaware show is too conservative to contain them. Kantor and Pittman looked at Williams' *The Wrestlers*, a bloody entanglement, only partially human, and gave it two prizes totaling \$200.

Outstanding in this show is a strong, sincere self-portrait by a young Wilmingtonian, Charles N. Vinson, whose excellent still-life was jointly chosen by the judges for the \$50 second prize. And for the first time since Delaware has had its annual, a piece of sculpture, *Alethea* by Charles C. Parks, claimed one of the three first \$100 prizes. You feel throughout the exhibition, in fact, that the old order in Wilmington is changing.

In Philadelphia the most important art event of the past fortnight took place neither in a museum nor gallery, but at the Moore Institute, where a young instructor-painter, Thomas Meehan, has started an experiment that eventually may influence art teaching methods in this country. With students primarily in mind, he has launched a series of "Look and Listen" projects that involve question and answer sessions between mature artists in their studios and inquiring groups of students. Each discussion is recorded so that it may be kept and run off periodically. The first "Look and Listen" exhibition, now current, involves the work of painter-printmaker Benton Spruance. Hobson Pittman and Franklin C. Watkins are next on the list. The School hopes ultimately to "package" its new brand of art show.

Two grandmother "primitives," Mrs. Kathryn Kinsey Rank of Moravian descent, and Mrs. Ida Jones, daughter of a one-time Negro slave, are enlivening the month at the Ellen Donovan Galleries and Lincoln University's Vail Memorial Library respectively. Woodmere Art Gallery is honoring the memory of its former instructor, Justin Pardi, with a large exhibition of 200 oils, pastels and drawings. A solo exhibition by Margaretta Hinchman occupies Woodmere's smaller gallery.



GUY PALAZZOLA: *Black Knight*.
Detroit Museum \$300 Prize

Report from Detroit

By Charles Culver

DETROIT: Dorothy C. Miller of the Museum of Modern Art, and Walter Stuempfig, Philadelphia painter, recently performed as a two-member jury for the 1951 Annual Exhibition for Michigan Artists, on view through December 16 at the Detroit Art Institute. To many minds, including mine, they have served up the smartest and most professional appearing Michigan Annual ever presented. The prize list of this show is long (20 money prizes); so, in consideration of space limitations, I will discuss the two main prizewinners, and offer only brief comment on others. (It should be noted here that in accordance with long custom, juries for Michigan Annuals award only a portion of the prizes. The rest are awarded by representatives of prize-donors, committees of museum-staff members, or other committees.) For a complete list of prizes see page 30.

The first award, the Detroit Museum of Art Founders Society Prize of \$300 went to Guy Palazzola, highly regarded teacher and painter, for his oil *Black Knight*. Palazzola's paintings are often impressive; but this one, which depicts atomic explosions, fragments of medieval armor, modern air-craft and a number of other things, is, at least for my simple tastes, far too complicated in plan. In style *Black Knight* halts somewhere between the surrealist and the abstract and might best be termed a "montage." It is expertly painted; but it is, I think, somewhat less than expertly organized and appears to be held together more by its well-selected, wide, black frame than by its design.

Richard Wilt of Ann Arbor received the second of the larger awards, the \$300 Museum Purchase Prize, for his painting *Birthday Cake*. Wilt's three entries, all of which won awards, have caused what I guess can be called a "sensation" here. I happen to be among those completely untouched by the spell his pictures seem to have cast on many people. To enjoy Wilt's canvases one must see them from only a few feet away for they are full of fascinat-

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Art in Chicago

By C. J. Bulliet

CHICAGO: Thanksgiving season in Chicago was punctuated by the staging of two major shows, one at the Swedish Club and the other at the Arts Club.

With the 27th annual exhibition of the Swedish Club, that thriving organization renews in a big way its ambition to extend its art leadership through all Swedish-American centers in the United States. The show is nationwide in its scope, the one requirement for entry, besides artistic merit, being that the painter or sculptor be of Swedish birth, now living in America, or be an American of Swedish ancestry.

The Arts Club is showing important German expressionists from the collection of Mr. and Mrs. Morton D. May of St. Louis, centering particularly in a memorial group of paintings by Max Beckmann, who died in St. Louis about a year ago. Hung with the group of Beckmanns, many of them done after he came to America to teach and paint in the midst of World War II, are outstanding pictures by Emil Nolde, Max Pechstein, Erich Heckel, Ludwig Meidner, Christian Rohlf, Ernst L. Kirchner, Otto Mueller, Oskar Kokoschka and Karl Schmidt-Rottluff.

At the conclusion of the Swedish-American show, the 84 paintings and pieces of sculpture are being sent on a year's tour of U.S. Swedish centers.

The present show was juried closely from 300 entries by veteran Chicago artists, selected regardless of nationality: Boris Anisfeld, Oskar Gross, J. Jeffrey Grant, Joseph Tomanek and Joseph Vavak. The jury did a sound and conscientious job.

Center of the exhibition, as staged at the Swedish Club, is a portrait commissioned by the club of the present King of Sweden, Gustav VI. Painter is Christian Von Schniedau of Los Angeles. It is humanly realistic. It is being set in a permanent niche at the Swedish Club and is not to tour. Among other portraits of merit are Mr. George Kuyper, manager of the Chicago Symphony Orchestra, by Mary C. Peterson, and *Paintress*, unnamed, by Harry J. Ekman. Both artists are Chicagoans.

There are some superb examples of woodcarving, a major craft of the Swedish sculptors, often, as here, with grotesque slants. *Thoroughbred* by Carl Hallsthammar is a sturdy, gray-haired smoker. *Country Auction* and *The Old Spinning Wheel* by Peter Wedin of Minneapolis are grimly comic assemblages of men and more particularly women in rural communities.

Returning to the Arts Club, which is only a few blocks from the Swedish Club, *Fisherwomen* of 1948 and *Olympia* of 1944, both huge canvases, dominate the Beckmann show. The *Olympia* is a German expressionistic version of Manet's masterpiece, superbly if grossly stepped up. Beckmann's *Olympia* makes Manet's harlot seem almost chaste. The black slave of the German is more intensely absorbed, too, than the Frenchman's. Beckmann's *Fisherwomen* are lusty specimens of sea-folk, partially nude, with legs gartered after the manner of can-can girls. Both of these paintings challenge for forthright boldness the early work of George Grosz.

Art in Arizona

By Arthur Millier

LOS ANGELES: This is written during a vacation which opened by my serving with Kenneth Ross as juror of selection and awards for the fine arts exhibition at the Arizona State Fair in Phoenix. For the first time in many years this show dropped its attempt to be a national one and was limited to Arizonans only. This limitation produced a body of paintings, sculpture, prints, drawings, ceramics and other craft work that had decided regional flavor.

Being on vacation from writing notes and names in a little black book, I can't report all the prize-winners. We gave Max Ernst first in oils for *Three Easy Cypress Trees*. With their rich colors and fine design they were certainly easy on the eye. Dorothea Tanning (Mrs. Ernst) took second in prints. Robert Kittredge, who quit sculpture for engineering, placed first with a well-carved horse.

The show was strongest in honest conservative work. Even the artists who paint Superstition Mountain for the tourist trade do honest jobs. Much of the abstract painting seemed the result of looking at reproductions in magazines rather than of feeling something.

If Lew Davis, our host, had not been official advisor for the show we would have given him top award in oils for his picture of a kite (that's a bird) flying over desert mountains. Davis is the only painter I know who can use the blue and pinks of Arizona cactus with uncloying results.

At their Desert School of Art near Scottsdale the Davises have an interesting double-barreled art project; the school, which is their own, and the Arizona Art Foundation, a non-profit corporation of which Davis is director. Both function in a redesigned factory near Camelback Mountain. The foundation's board consists of Phoenix businessmen who see sense in Davis' idea of bringing to Arizona exhibitions of top-flight art, old and new, such as have not previously been seen in that State. Leading French and American moderns have been shown there and some are bought by residents and visitors. Frank Perls is readying a sculpture show from Rodin to Roszak. An exhibition of drawings is also being prepared.

Lew took me to Arizona State College at Tempe. In its library is one of the finest collections of American painting in the country, the gift of Oliver B. James, Phoenix lawyer. This spans our painting history from the early portraitists and history painters to the pick of today's best artists. James, who keeps filling gaps, is now adding sculpture. The pieces I recall are by Mary Callery, Lipchitz and Roszak. It is a great and growing collection.

At the Art Center in Phoenix the Phoenix Fine Arts Association stages changing exhibitions. The one I saw was of paintings lent by eight collectors. It ran the gamut from Renoir and Monet to Dan Lutz and Henry Gasser.

Senator Gives Roswell 75 Morans

Some 75 works by the 19th-century historical painter, Peter Moran, have been given to New Mexico's Roswell Museum by Senator Clinton P. Anderson.



THOMAS HART BENTON: *Hailstorm*. At Joslyn Art Museum

Coast-to-Coast Reports on Current Exhibitions

Dayton Art Institute: An exhibition of murals on steel by Buell Mullen will be on view in Dayton until December 9. According to the Institute, Miss Mullen originated a technique of painting on stainless steel 15 years ago, and she is the only living North American artist represented with a mural in the Library of Congress.

Denver Art Museum: A double feature, on view through Christmas, comprises the 3rd Annual Denver Metropolitan Exhibition and the Western Retrospective. Designed to complement each other, both shows present the work of artists who have worked within the immediate metropolitan Denver area.

KIRKLAND: *Enchanted Forest*. Denver



New this year in the annual Metropolitan show is seven-man jury: one representative from the museum, one from unaffiliated artists, and one from each of five local art organizations. (Previously the show had a single juror.) From among 372 entries, three quarters of which were paintings, the jury selected for exhibition 167 works by 62 artists. This year, according to the museum, fewer geometrical abstractions and fewer conventional conservative paintings were submitted. Also too few sculptures. Purchase prize in the show went to Clarence Van Duzer for *Before the Thrust*.

Paintings by Charles Partridge Adams, Albert Byron Olsen, John Thomson, and Emma Cherry, and plaster models for terracotta bas reliefs by Robert Garrison are included the Western Retrospective section. The Museum notes a preliminary sketch by Frank Mechau for a mural at the Colorado Springs Fine Arts Center as "particularly impressive."

Florida Gulf Coast Art Center: Seven paintings and 43 drawings by William Pachner, instructor at the center, are on view to December 15. Born in Czechoslovakia, Pachner was staff artist on two illustrated magazines in Prague before coming to this country in 1939. He is well known for his series of anti-fascist cartoons. Since 1946, he has devoted himself completely to painting.

Fort Worth Art Museum: Taking its title from Texas jargon which defines a "wildcat" as "an exploratory well in an undeveloped field," the Texas Wildcat Exhibition includes 41 contemporary American paintings, some described as "keepers," some as "gushers." Organized by Fort Worth's new director, Daniel Defenbacher, the show—current through

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New York Gets a Spate of Sculpture Shows

By James Fitzsimmons



BELGIAN CONGO IVORY. At Segy



MIRO: Figure. At Valentin



SALERNO: Torso. At Weyhe

Six current New York sculpture exhibitions (five of Western sculpture and one of African) emphasize the continuity of the sculptural tradition, pointing up the fact that sculptors—whether African or European—tend to think and feel along similar lines where the handling of materials is concerned.

At the Segy Gallery to December 15 there is an exhibition of African figures and masks, many of them unique, which have been selected from the collections assembled in Europe during the 19th century. Concurrently the Valentin Gallery is holding an exhibition of sculpture by painters, starting with Gericault and including many of the great names; and the Argent Gallery is showing the second annual exhibition of religious sculpture sponsored by the National Association of Women Artists. The work of 13 competitors for the 55th annual Gold Medal Award may be seen at the Architectural League till December 6. The Weyhe Gallery is showing the work of Charles Salerno through December. And at the Hewitt Gallery to December 22 is an exhibition of heads, dancers and drawings by that strangely occult master of the archaic-modern, Elie Nadelman.

Distinctions between African and European sculpture are obvious and, in a real measure, are the result of anatomical differences. Less obvious and more important are points of similarity. Horned masks, masks in which human and animal characteristics are combined, 15th-century Benin bronzes, an invaluable collection of ivory phallic images strikingly similar to Cycladean fertility carvings, the abstracted and highly sophisticated masks of the Baule—all these works in the Segy show make it clear that good African sculpture, like good European sculpture, is integrally conceived. Each element contributes to the total design and at the same time is meaningful.

The African sculptor was little concerned with representation. Instinctively he visualized forms very much as Cézanne and the cubists did. When European artists like Modigliani, Picasso and Matisse discovered this work they responded directly and enthusiastically—as the Valentin exhibition illustrates. There is a large stone figure by Modigliani with typically African characteristics—the long stylized nose, narrow arched eyes, jutting mouth and conical breasts. And the Matisse *Torso with Head* emphasizes similarity of concept.

Valentin's is a large diversified show, more personal than the show at Segy, for the Africans had no tradition of secular art. Among the high points of the former are the raffish figure *Ratapoi* by Daumier, as swift and erratic as the lines in his graphic work; the unabashedly explicit *Satyr and Bacchante* by Gericault; Renoir's larger-than-life *Washerwoman*, a woman who might have stepped directly from one of his paintings; a 1907 Derain, much closer to Brancusi and to pre-Columbian art than to Derain; and a superb bronze nude, *Girl with Chemise* by Roger De La Fresnaye. Among representations of human subjects, perhaps the best is a massive bronze head by Matisse, the

Grosse Tete of 1927. Here is a face which suggests indomitable strength, strength which inheres in the modeling, the set of the head, the sculpture itself.

Braque is represented by several bronze plaques, evocative works, strangely Oriental in feeling, suggesting ancient ritualistic carvings. The same impression of extreme antiquity is achieved by Miró with quite different means. He is represented by small bell-shaped figures, intensely black, heavy seeming, and resembling early Mediterranean fertility goddesses.

Some of these painter-sculptors, Degas in particular, seem to be working out problems of anatomy, posture or balance, similar to those they set themselves in painting. In fact, most of the pieces illustrate the manner in which a distinctive personality will impose itself on any medium.

Very different from African religious sculpture is the large exhibition at



HELEN WILSON: *Fleur du Mal*
Architectural League Honors

Argent. Heads and figures of Jesus, the Virgin or the Virgin and Child are subjects most frequently chosen by this group of 53 sculptors. Conception and execution in variety of media are usually quite conventional. Handling is sometimes highly stylized, sometimes expressionistically contorted. Among the fairly straightforward treatments, Ruth Yates' unassuming figure of *St. Francis* in cast stone, and Sybil Kennedy's *Virgin and Child*, in which the subtly emphasized planes of the body carry her feeling, seem notable.

A high point is Mestrovic's black marble *Madonna and Child*—the straight lines of the Child's body contrasting with the graceful continuously flowing lines of the Madonna's robe and figure. One of the very few abstract pieces—and one of the most effective works in the show—is Bernard Rosenthal's thornlike, three dimensional bronze icon, *Head of Christ*.

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Spectacular and Rare South Pacific Carvings

By Paul S. Wingert*

AN IMPORTANT COLLECTION of over 40 pieces of South Pacific art is on exhibition during December at the Carlebach Gallery. Over three-quarters of the objects are from the Melanesian Islands of New Ireland and New Guinea. Of the remaining pieces, 10 are Polynesian (nine from New Zealand and one from Easter Island), and two are Indonesian (one an ancestor figure from the island of Nias and the other a magnificently carved bowl from the Philippines). Although the exhibition is limited to only seven of the many areas in the vast expanse of the South Pacific, the objects are of exceptionally high quality and are from areas not usually represented in gallery exhibitions. It is therefore a very important primitive art show.

To a large extent, the unusual importance of the exhibition appears in 15 extraordinary examples of New Ireland island art. With few exceptions, these objects are of museum quality. They are large in size, even monumental in scale, and represent several types of carvings used in ancestor or mortuary ceremonies. The sculptures include large life-size free-standing figures and somewhat smaller pole-like figures. The smaller figures, often with an elaborate headdress, are carved as superposed on heads or as fantastic designs composed of superposed head and bird or fish-like forms.

The most important of these New Ireland sculptures are the massive single figures. Known as *uli*, they were made by special artists to be used in male ancestor rites. The well-developed breasts indicate virility, and the small figures and other designs carved as part of the forms refer to legends or myths associated with ancestral groups. The rites are conducted in special huts or enclosures and are attended only by the men of the clan. Although each *uli* figure is unique, they all evidence similar style features. The proportions, for example, are almost identical. Each figure has short legs, a very heavy body and neck, an enormous head, large breasts, and, frequently, an openwork design enclosing the body. The facial features are intent, aggressive, and dynamic. Color is a conspicuous element in these sculptures. Red, white, blue, and black are used either to define forms or to render symbolic designs of the surface. The sculpture is massive, completely three-dimensional, and skillfully achieved. *Uli* figures are among the most spectacular sculptures of the South Pacific. Their provenience was from the central part of the island.

The other New Ireland carvings in the exhibition are from the northwestern region of the island. They are not as unusual as the *uli* figures, although the 10 examples in the show are of exceptional quality. They, too, evidence pierced, three-dimensional designs, but the shaping of the forms is more geometric and the surfaces are broken up with painted abstract designs. In

both these and the *uli* figures the opercula or valve of the sea snail is used most effectively as an inlay for the eyes. The New Ireland carvings in this exhibition are magnificent examples of South Pacific art; and it is unusual to find objects of this kind and quality either in gallery exhibitions or in museums in this country.

Other equally notable specimens include a large carved and painted shield and a superb life-size figure from the Sepik River area of New Guinea; an ancestor figure from Nias Island in Indonesia; an exceptional carved bowl from the Maori of New Zealand; and a beautifully sculptured bowl surmounted by a figure from the Philippines. The latter was given by the gallery and presented by Mr. Paul V. McNutt on November 11 to Mr. Emilio Abello, the Philippine Consul General.

Without reservations, this is one of the important exhibitions of this year and of many years. It should be seen and re-seen many times by everyone interested in primitive and modern art.

\$1,000 Grant Candidates Show

ALMOST 100 works of art—oils, watercolors, drawings and prints—representing the work of 23 painters and 10 sculptors are seen in an exhibition of works of candidates for the National Institute of Arts and Letters annual \$1,000 art grants. On view at the Academy Gallery until December 16, the show contains approximately three pieces by each of the 33 competitors. Winners will be announced later.

In a statement which explains the pre-selection show, the Institute comments: "Prior to 1949 works of all candidates had been privately viewed by the Arts Committee of the Institute and only the names of the six winners made public. . . . However, since only those who have shown outstanding talent are considered for these awards, it was felt that the names of all potentials for this honor should be known and their works viewed by the public."

Painter nominees whose works are seen are: Marianne Appel, Woodstock; Paul Cadmus, traveling abroad; Stefano Cusumano, New York; Joseph de Martini, New York; Vaughn Flannery, Darlington, Maryland; David Fredenthal, New York; Lee Gatch, Lambertville, New Jersey; John Heliker, Yonkers, New York; Dong Kingman, Brooklyn; Joseph Lasker, American Academy in Rome; Jenne Magafan and Ethel Magafan, Woodstock; Edward Melcarth, Louisville, Kentucky; Paul Mommer, New York; William Palmer, Clinton, New York; I. Rice Pereira, New York; Siegfried Reinhardt, St. Louis, Missouri; Jay Robinson, Pleasantville, New York; Doris Rosenthal, Coconut Grove, Florida; Carl M. Schultheiss, Kew Gardens, New York; Walter Stuempfig, Chestnut Hill, Pennsylvania; Reuben Tam and Charles White, New York.

Sculptor nominees are: Joseph Brown, Frank Eliscu, Clara Fasano, Adlai S. Hardin, Koren Der Harootian, Cleo Hartwig, John Hovannes, Nathaniel Kaz, Henry Rox, Nina Winkel.

Uli ancestral figure, New Guinea (above); Sepik shield, New Ireland.



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MIRÓ: *Portrait of J. F. Rafels*



TAMAYO: *The Tormented*

Tamayo: Color Is Light and Light Is Color

RUFINO TAMAYO, returning from Europe, is bringing his laurels with him in the form of acclaim which his paintings won at the Venice Biennale, and in Paris. His present show will be on view at Knoedler's to December 15.

The emotional quality of Tamayo's color is a marked feature of his work—not alone its intensity, but its curious impression of inner radiance that streams through a whole canvas. The figures, the themes themselves, are secondary to this savage bursting of color that is light and light that is color.

A certain primitive Mexican note, felt throughout his work, sharply differentiates it from other contemporary abstract expressions. Even his distortions of figures possess an eerie relevance to some background of mysterious primal beliefs. Rhythms are often abrupt and broken, emphasizing his conceptions. He appears to seize upon a theme and improvise a strange melody of atonal phrasing that lends vividness to all his work.

The portrait *Senora Carmen De Carrillo Gil* reveals that the artist has com-

Miró, Painter of Reality: An Early View

BECAUSE MIRÓ, like Picasso and Matisse, Kandinsky and Arp, Mondrian and Klee, is a man who has shaped modern painting, the show of early Miró paintings, on view at Pierre Matisse until December 15, is highly instructive as well as esthetically gratifying.

Miró has often been characterized as gay and whimsical. Such a characterization is incomplete. It does not take account of the grotesque element in his work, or the powerfully sexual aspect—and it hardly does justice to his very serious concern with the appearance and structure of nature. Just how serious that concern is, is established by these 16 early paintings. Miró evolved a pictorial language with which to explain and sing about nature. In the early years he developed the grammar and syntax of that language. It is the same language today, elaborated and subtilized, of course, but Miró draws upon his early work much as Joyce did.

Until the end of 1918 Miró wavered between the influence of Van Gogh and the fauves on the one hand, and that of the cubists on the other. Even before his personality and style had crystallized, he had committed himself to his own path. He could not remain faithful for long to any idiom which was not a personal synthesis and which would not express his own vision of reality. He said: "Painting is made as we make love; a total embrace, prudence thrown to the wind, nothing held back." So perhaps it is not surprising that a few of these early paintings rank with his best, and with the best of modern art.

The powerfully compelling portrait of E. C. Ricart (1917) and *The Chauffeur* (1918) are typical of his early work. For Miró, at this stage, formal considerations were not as pressing as color and characterization. Form is fairly "natural," loosely handled. This is painting very much in the tradition of Van Gogh, expressionist painting to

which Miró has added something—the colors of the fauves, and touches of his own humor which is here a bit quaint, akin perhaps to that of Rousseau.

During these years he also painted a number of fauvist landscapes, among them the very fine *View of Montroig* (1917), shown here for the first time. (The family farm at Montroig and the Catalan landscape nearby have inspired Miró throughout his career.) At this stage he still painted descriptively, was still concerned with the illusion of depth, which he achieved by a recession of planes. In this and other landscapes one can see the origin of forms and motifs which after 1925 were to be elaborated by themselves. There is the juxtaposition of straight and undulant lines, of geometric and vermiform shapes. There is the use of regularly spaced abstract motifs, as in Byzantine mosaic, motifs which are ornamental and at the same time a kind of shorthand, usually easy to read and signifying "tree," "hedge" or "cow."

Miró was concerned with cubism in 1917. It was in that year that he painted *The Farm Girl*, a cubist painting, more abstract and disciplined than anything else he had done. A beautiful painting, it too is shown for the first time. Possibly it may come to be regarded as a masterpiece, at least for its handling of the figure and background.

It has been suggested that Miró may not have understood cubism in its more advanced phases, but perhaps no artist committed to his own vision can fully understand an idiom he does not himself evolve. What matters here is that Miró understood Miró well enough to take from cubism just what he could use. To the vitality and native feeling for paint he "brought with him," cubism added refinement, an increasingly complex ordering of formal elements, the ability to build with flat shapes on a flat plane, and greater economy of statement.

Miró also painted *Still-Life, Nord-Sud* in 1917, blending cubist and fauvist ideas. Here it is Matisse whose influence seems strongest. *Landscape with Donkey* of 1918 suggests still other influences and at the same time brings Miró closer to his own style. The up-tilted perspective, the arabesque delicacy with which swaying trees and plants are drawn, the tidy geometry of the garden, the ungainly donkey—all these things suggest the "naive" paintings of modern Persian artists. But the sky is futurist, and this is startling in the context. Perhaps this painting establishes the date when Miró's gift to startle and charm simultaneously first emerged clearly.

The whole exhibition demonstrates two things. First, that for a creative artist of this rank, there is no imitation: everything is absorbed and becomes a part of his own style. Second, that as he has always said, Miró is intensely concerned with the subject, with life. In these early paintings one may see the first stages in his process of finding pictorial equivalents for the objects of reality in order to set up a new order of reality which neither competes with, nor is less vibrant than, the original.—JAMES FITZSIMMONS.

mand of form and of delicate interpretation of character when he wishes. *The Heavens* is outstanding. It shows a central luminary—whether sun or moon is irrelevant—a focal point from which stream out nebulae, minor suns, celestial paths, sweeping up the cosmogony of the empyrean into a flux of light and movement.

Other canvases of special appeal are *Woman with Jitters*, *Cow Chasing Flies*, and *Dance of Joy*. And there might be added the artist's reversion to a former favorite theme, *Watermelons*, the huge, juicy triangles of pink on their green rinds asserting themselves in sharp patterning.—MARGARET BREUNING.

"The Christmas Story" in Manuscripts

Manuscripts of French, German, Italian, Spanish, English and Flemish origin will be displayed in "The Christmas Story" exhibition at the Pierpont Morgan Library from December 3 to 31. Ranging from the 13th to the 16th centuries, these manuscripts depict traditional Christmas scenes from the Bible. Also shown will be the autograph manuscript of Dickens' *Christmas Carol*.

De La Fresnaye Hero

OPPORTUNITIES TO ADMIRE the work of Roger De La Fresnaye are all too rare. The carefully selected exhibition of drawings and lithographs at the Carstairs Gallery till December 10 provides such an opportunity.

La Fresnaye was an intellectual artist, a man of classic temper, strongly defined personality and impeccable taste. These qualities, along with an intense interest in people, are directly reflected in his work.

Since the earliest times one function of the artist has been to celebrate the Hero. La Fresnaye recognized the emergence in our time of a new type of hero, the scientifically conditioned man—the aviator and, especially, the engineer. While Léger celebrated the exploits of this new culture-hero, La Fresnaye celebrated his appearance. He produced a composite portrait of the austere isolated men who preside over blueprints and dream of steel and space. The presence of this type in many of his paintings and drawings identifies them at once as his. And there are characteristic qualities of style as well. Within the cubist ideology, La Fresnaye developed his own way of dividing space and blocking in forms.

Some of his drawings seem to be experiments. But the superb examples in this show stand by themselves for the most part: they are not an artist's notes; they are finished works. They show that La Fresnaye was interested in many things, that he could vary his point of view, and that as a draftsman he was master of many styles.

Among the handful of lithographs, there is a splendid cubist still-life in which rectangles of velvety black, grey and white are arranged with a characteristically deceptive simplicity. La Fresnaye was concerned with qualities of harmony and ideal proportion. Time and again he achieved an illusion of simplicity which is not simplicity at all, but perfect order. When one looks closely, the illusion vanishes in a realization of the subtlety with which volumes, values and linear contrasts are adjusted.—JAMES FITZSIMMONS.

Ernst Birthday, Gallery Birth

A new gallery has opened—the Alexander Iolas Gallery. It has opened with an exhibition—on view till December 15—of oils, pastels and drawings by Max Ernst, in honor of the artist's 60th birthday.

Many of the things one associates with Ernst are to be found here. There is the endless vocabulary of techniques. There is the rather acrid wit, the grotesquerie, and the baroque magic—a gothic-romantic concern with the mysterious for its own sake. (For after all, Ernst is a dadaist and surrealist, and like his colleagues he often seems to equate the poetic with the mysterious.)

One also finds a skillful marginal use of motifs ordinarily associated with other painters, and even exercises in other styles. The *Head of a Young Girl* might very well have been painted by Paul Klee. It is a handsome painting in which the girl's features are outlined with black as in Polynesian masks, and

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PREVOST: *Madonna and Child*



FRAGONARD: *The Reader*

Wildenstein's Jubilee, A Setting of Brilliants

WILDENSTEIN'S JUBILEE exhibition is occasioned by its 50 continuous years of contribution to the art world. This gallery, established by Nathan Wildenstein in 1901 as a branch of his Paris firm, has assembled more than 500 public exhibitions. The present one, a loan exhibition of 62 paintings from American public and private collections, forms an actual museum of masterpieces that may be enjoyed without "museum fatigue." It remains on view through December 15.

Since the painters and many of their paintings in this exhibition are familiar, comment is scarcely necessary. Yet some tribute must be paid. The Fogg Art Museum's *Crucifixion* by Simone Martini stands out majestically against its gold background. Poussin's *Achilles on Skyros* from the Boston Museum, reveals the artist's vision of the pagan world, its figures clothed in flesh and blood and disposed in a simplification of masses and a breadth of light and shade beautifully arranged in space.

The Chicago Art Institute's *White Tablecloth* by Chardin cannot be by-

passed. The harmony of the exact placing of these ordinary objects, their varied reception of light and shade, achieve a great design. Another rarity is Hubert Robert's *Camille Desmoulins in Prison* from the Wadsworth Atheneum. Here the painter of romantic ruins and imaginary antique scenes presents a direct, objective portrait of the revolutionary figure standing before his casement in prison. The arrangement of detail and the planes of light intensify the vivid characterization of the figure.

And there are other canvases that should be cited in a wealth of exhibits, among them Fragonard's exquisite *The Reader*; Watteau's *Halt of an Army*, with its imaginative relation of figures to the landscape background and its delicate color harmonies. There is also the direct record of sensitive vision in Corot's *Harbor at Honfleur*, with its instinctive exactitude in the relation of volumes and the values of light and shadowed planes. One must mention, too, Prevost's *Madonna and Child* lent by Mrs. Herbert H. Lehman, and the imposing Kress Collection *Monsieur Marcotte* by Ingres. But the listing would grow too long if it included all the illustrious names and brilliant performances.—MARGARET BREUNING.

McNulty, at 67, Has First Solo Show

A first one-man show covering a half-century of work by William C. McNulty and marking his 20th year as an instructor at the Art Students League, is on view at the League Gallery until December 8.

Described as one of the last remaining newspaper artists, McNulty worked on newspapers all over the country. Although he only had three months' formal training at the League, his work is owned by several major museums.

Artists Record Railroad Beginnings

An exhibition of prints and watercolors illustrating the development of railroading in America will be on view at Kennedy & Co. through December 15. Consisting largely of lithographs, the show recalls "the trials and triumphs in early railroading."



INGRES: *Monsieur Marcotte*

FIFTY-SEVENTH STREET IN REVIEW

EUGENE BERMAN: Set and costumes designs for a production of "Rigoletto" at the Metropolitan Opera form an enchanting Berman pageant. The variation of detail in the costumes of the romantic *dramatis personae*, whether principals in the drama or subsidiary figures—dancers, jesters, even page boys—reveal Berman's fecundity of invention. One realizes the fervor of his imagination in the suggestions of alternative costumes for the same roles. The Duke, of course, receives especial attention as he appears in varying splendor of apparel.

Yet all these sartorial fantasies are not mere decorative watercolors, but sound working designs carefully adapted to their purpose. If the charm of line and color are in themselves fascinating, they are completely relevant to the themes. The *décors*, whether sinister courtyards choked with strange architectural detail or lofty interiors ornately furnished, appear exactly apposite settings for this array of spectacular figures. (Knoedler, to Dec. 15.)

—M. B.

BRIAN CONNELLY: If labels should be given to this artist's work, magic realism would seem to be appropriate. For he depicts objects with a veridical realism but so disposed in a brilliance of light patterns that they surpass any visual experience. The artist's superb craftsmanship is displayed not only in his impeccable draftsmanship and his rendering of substances, but further in the exquisite balance of detail that precludes any suggestion of elaboration.

Connelly's *Reflections and Reality* is outstanding. It shows a lighted interior with all its detail clearly defined, and it also presents windowpane reflections of the outdoor world in an amazing color pattern of flowers and foliage, struck out by light and shadow.

His *Spectrum, A Painting in Four Acts* reveals on unfolding shutters a many windowed room in differing as-

pects of light. It is a novel conception, imaginatively conceived, convincingly rendered. It is an immediate challenge to the beholder, yet a challenge supplemented by continuous interest in the artist's ability to phrase detail and to skillfully interweave light and color. (American-British, to Dec. 31.)—M. B.

WALTER STUEMPFIG: By now Stuempfig's personal idiom—the misty and nostalgic landscape with a small figure lost in its midst—is well known. This year's show reaffirms Stuempfig's technical and pictorial competence in this genre. *Conshohocken* is a large, panoramic landscape with its Pennsylvania city bathed in the soft, Venetian light of Guardi and Canaletto. Yet if this is the painter living up to expectations, he also provides departures from the expected.

An increase in scale and in sharpness of focus marks many of the new paintings. While still using the lost and isolated figure, *St. John on Patmos* presents a modern allegory of an old man, obscured by a meticulously detailed tangle of foliage. The figure gains scale in *The Open Box* where hidden light lends harsh accents to the face. Here an incipient violence and strange tension jars the wistful softness of the artist's earlier romantic paintings. (Durlacher, to Dec. 22.)—P. B.

LAWRENCE KUPFERMAN: These suggestive watercolors could be anything from a mad astrologer's dream to a botanist's paradise of tendrils and incipient growing things. In almost all of Kupferman's abstract images one finds wispy linear scrawls, upheaving masses of deep color, and small nests of blurry texture. The artist has painted his reactions to hills, rivers, fens and country nocturnes in vibrating terms.

In *Harbor, Shoals, Boats and Breakers*, majestic masses of dark clouds and waves are woven into a rippling pic-

ture-pattern by means of tiny nerve-like lines. The phosphorescent flow of *River Twilight*, and the inward glow of *I Saw the Sun on Whitsinville Hill* indicate this artist's acutely sensitive perception of natural phenomena. (Levitt, to Dec. 24.)—D. A.

JOE LASKER: In Rome at present on a fellowship from the American Academy, Joe Lasker now shows new oils which suggest that he may be in a transitional phase, for in some emphasis is (as before) upon "message," while in others he seems more involved with the painter's problems.

For this reviewer the most interesting works are those in which social consciousness is least obtrusive. These are spacious, well organized and quietly dramatic. Something brings to mind the name Chirico. Not any "metaphysical" quality, for Lasker has a poor opinion of metaphysicians. (*Der Grosse Metaphysiker* looks through a telescope, ignoring urgent realities at his feet.) Rather, it is the handling of space, in which people are very small. Great buildings and courts evoke a melancholy sense of isolation.

More overtly allegorical and less architectonic paintings show a taste for the grotesque. In *Horn of Plenty* a bemedaled, helmeted dwarf blows plenty of horn. It is a fantastical horn and it holds the attention of a reclining noblewoman. Perhaps she is Eternal Rome; certainly she is no longer in her prime. (Kraushaar, to Dec. 15.)—J. F.

HELEN FRANKENTHALER: Imaginative, fearless and immensely talented, Helen Frankenthaler, in her first show, explores vital areas of abstract expressionism. Her frequent borrowing—from De Kooning, Gorky and Pollock—is never that of discipleship. The motifs she takes serve as points of departure for her own explorations.

In the huge canvas *Painted on 21st Street*, she allows soft, warm greys to float around projecting white islands of

CONNELLY: *The Spectrum, A Painting in Four Acts*. American-British



STUEMPFIG: *The Open Box*. Durlacher



plaster. The canvas, first attacked by the plaster, is placated by amorphous washes which are guided and turned upon each other by sparse, linear motifs. A strange balance results between the physical presence of the canvas with its plastered, sanded and incised surface and the evocative, atmospheric color washes.

A more positive statement is *The Jugglers*, its vivid, primary colors accenting symbols which are literally juggled, symbols which are presented fleetingly to be viewed and whisked away. Inherent in this concept of painting is multi-readability and deliberate ambiguity of the abstract image. (Tibor de Nagy.)—P. B.

LOUIS GUGLIELMI: Paintings by this artist show such a disregard for conventional harmonies of color that their vividness makes immediate impression. Yet he brings all these astonishing hues—orange and pink, magenta and scarlet—to heel, as it were, joining them arbitrarily to assist the synchronization



LOUIS GUGLIELMI: *Figures in Flight*
Downtown

that his paintings attain, the mental image and the objective form all related to the time period of each work.

This artist has always seemed to build up a world of his own, embodying rhythms of inner life and emotion, created so skillfully that it compels us to enter it. It may seem paradoxical to say that many of his complicated compositions are simplifications—an adjustment of planes, of opposing lines of direction, of shapes and spaces to a unified impression. In them, forms obediently take their places, discordant colors create a tension that animates a whole canvas.

In *Night Windows*, an imaginative conception, blank windows on brick façades evoke an inescapable realization of the dormant life within. The flux of movement on the street in *New York 21* is one phase of city life. Other phases are adumbrated by the symbols at the upper edge of the canvas. In it the co-ordination of objective and abstract forms is completely realized. (Downtown, to Dec. 8.)—M. B.

EMANUEL ROMANO: In these well constructed, Mexican-feeling paintings of mothers and children—some cubist,



FRANZ KLINE: *Painting. Egan*

others more literal and expressionist—Romano maintains a high standard of craft. He is a disciplined artist, willing to take pains to achieve texture and a restrained luminosity.

Handling varies, but is always a personal synthesis. Two still-lives from 1950—rather ceremonial arrangements of fruit—seem to echo Tamayo faintly. In *Figures with Feathers* and *Figures with Cat*, the figures of small children are outlined as in cartoon and modeled with appropriate softness. In *Maternity* and *Mother and Child*, Romano veers strongly to cubism in the tradition of Juan Gris.

But what is most interesting in this work is a feeling of gentle mystery and reverence. It is perhaps a rather rare quality today—this sense of the holiness of life—which Romano communicates strongly. (Passedoit, to Dec. 22.)—J. F.

ARISTODEMOS KALDIS: Now that many sophisticated moderns are trying to achieve the directness and naïveté of the primitive, the paintings of Kaldis are unique. This painter, essentially a primitive, avoids the untrained painter's petty fussiness through his understanding of modern space.

In his drawing, Kaldis combines innocent distortions and archaisms with the pure color and surface unity of Matisse or Gauguin. He works in two manners. *Greek Harbor* brackets somber, triangular mountains between a sea and sky of intense ultramarine. Tiny houses work as rectangles of bright color to enliven the surface between the dominant blues. A more impressionist approach is found in *Hellenic Landscape*—a long, horizontal view of tiny farms and figures. Here Kaldis works more freely with soft patches of color. The strong intersecting diagonals of the hillsides give stability to this otherwise casual treatment. (Artists, to Dec. 20.)—P. B.

NANNO DE GROOT: Seduced by the subtleties of neutral colors, this painter spreads his canvases with soft creams and grays of butter consistency. Over mat, buttermilk grounds he imposes linear symbols resembling wrought-iron work, creating a conflict rather than synthesis of figure and ground. This is particularly evident in numbers 10 and

13, in which standing figures painted in flourishing line dangle awkwardly on the front plane, unrelated to the heavily impastoed ground.

Elsewhere, unctuous color and paint texture, decorative end-of-brush excavations, reveal a frivolity of conception which lessens the impact of this artist's experiments with minimal color. (B. Schaefer, to Dec. 8.)—D. A.

FRANZ KLINE: The impact of stark unrelieved black and white gives a looming imminence to this artist's huge calligraphic canvases. Painting, drawing and writing; the structure and its meaning; the symbol and the physical fact—all are united in a single gesture. And though it is deceptively spontaneous in appearance, that gesture is the millionth try—the final effort with all its failures behind it.

At times, with the sweep and balance of Japanese gates, a single, broadly brushed character animates the total surface of a canvas. Elsewhere, black slashes partition an advancing white ground. In several small ink-on-paper notations, the monumental singleness of Kline's image defies the page scale.

Throughout all his work, Kline conveys the immense excitement of the single creative act. These are statements of an acute crisis. There is no moderation, no middle ground, no compromise. It is the crisis which must occur when the painter reaches for the widest range of vision through the most limited means. (Egan, to Dec. 8.)—P. B.

KARL FORTRESS: A provocative mingling of fact and fancy marks this artist's paintings. Out of his enviroing world, he appears to have seized upon objective details, which he assembles arbitrarily in semi-abstract designs. Both color and forms are assertive and the tempo is sharply staccato. Open spaces as well as objects are used to build up designs. Fluent brushing is only occasionally interrupted by a blob of impasto that accents the effect.

One of the kingpins of this exhibition is a long canvas, *Bottles*, a subtle arrangement of shapes and forms in contrasting hues, an imaginative recasting of ordinary objects in pictorial language. Quite in contrast to the other paintings of the showing is *Truro Hill*—

top, in which the gentle upward flow of earth masses is occasionally halted by a small, solid, little house. A group of lithographs is included, showing the artist's skill in the medium, though only a few possess richness of tonal effects. (AAA, Dec. 3 to 22.)—M. B.

NEW TALENT: Twombly and Gandy are the names of the two artists—the only two—selected for this gallery's third annual show of new talent.

Cy Twombly's vision is related to that of Clifford Still and Weldon Kees. In some of his large dour paintings, irregular circles of grimy white seem to mushroom on a grey or black field. In others, light areas are smoky and undulant. They gleam like reflections on a wet pavement at night, or make spashes of stark white. Limiting himself to black, grey and white, and to configurations that are often too obviously symmetrical, Twombly seems to be handicapping himself. The appli-

cation of paint shows ingenuity; one would like to see more ingenuity at the conceptual level.



FRANZ REDERER: *Winter in Tuckahoe*. Heller

cation of paint shows ingenuity; one would like to see more ingenuity at the conceptual level.

Gandy's approach, on the other hand, is as colorful as a pastry chef's. Multicolored squares and circles are imbedded like ceramic plaques and bottle caps in a field of lighter color which is as thick as frosting.

Gandy displays a marked feeling for color and an open-handedness in his use of paint which one must admire. At the same time one may ask whether there is anything here that Hofmann, Pollock, Dubuffet and Pousette-Dart have not already done. (Kootz, Dec. 4-22.)—J. F.

MORTON MINTZ: The mystery and authority of the Old Testament is evoked in the prints and drawings of Morton Mintz. In his first exhibition, the artist adjusts a wide range of styles and techniques to his central concern with the symbolic themes of life, birth and faith. Equally effective are *The*

Wanderer, with its ink washes and pen lines obscuring and illuminating a bent and bearded figure; and *Miracle of Birth*, an abstract, triangular woodblock of rhythmic lines implying budding and emerging forms.

A tentative quality results from Mintz's stylistic range, yet all the prints and drawings share a deep subjective search for the symbolic power of the human gesture. (Peter Cooper, to Dec. 14.)—P. B.

FRANZ REDERER: A painter of considerable reputation in his native Switzerland, Rederer brings conviction and vigor to his heavily brushed canvases. He avoids strong color, depending upon luminous and deeply modeled greys to define form in space. In *Chess Players* he evokes Daumier with fluid black outline and strong value contrast. And at his best he brings to the spontaneity of a sketch, the juicy, tactile use of pigment.

Rederer's reliance on the first impression produces occasional inconsistencies. *Old Legend* is not so much a complete painting as an oil sketch of impressionist sculpture. But the artist approaches his subjects with a gusto and verve which compensate for any architectural limitations. (Heller, to Dec. 15.)—P. B.

LINDA AND KANTILAL RATHOD: Paintings and prints by two East Indian artists comprise a current show sponsored by the Consulate General of India. Linda Rathod's canvases are carried out in Western conventions of plastic form and realistic emphasis. *Portrait with Flowers* defines a soundly modeled, majestic head against a pale blue back, which the tint of the dress echoes. *Lilies* push out of a dark background in opulent assertiveness. Only *Bowed Head* suggests the Orient.

Kantilal Rathod presents oils, watercolors, pastels, lithographs and gouaches with a more mystical Eastern

content. The watercolor *Pheasant*, in its beauty of textures and simplified presentment, reminds one of Chinese block prints. While many of the subjects are symbolic and are concerned with Oriental figures and scenes, others seem to have adopted the Western ideology of distortion and abstraction. (New India House, to Dec. 14.)—M. B.

JOVIN RADENKOVITCH: Painting with the optimism and vitality of the fauves—although somewhat after the fact—Radenkovitch combines mild distortions, rich color and a well worked surface to show that he really loves to paint. *Candlelight* compresses a warm vibrant still-life in the center of the canvas. The flanking red and orange candlesticks give a vertical emphasis to the still-life, allowing it to hang suspended between side panels of soft, atmospheric grey. *Sunflowers* also releases radiant color to overpower the surrounding and more mild mannered landscape. (Albatross.)—P. B.

RAISA ROBBINS: Born in the Ukraine, this artist reveals a tradition of peasant art in her gaily colored primitive scenes of fairs, weddings and band-concerts. With unblushing directness, Miss Robbins attacks subject-matter ranging from the 57th Street automat to a Woodstock lawn party.

Perhaps most amusing is a pastiche called *57th Street Family Portrait*, which depicts a whole gallery of gallery-men accompanied by their treasures, all neatly boxed and ranged checker-board fashion on the canvas. Coming close to the super-real intensity of Rousseau, Miss Robbins paints *Wedding Ceremony*, in which glowing color and rhythmic design have a more-than-primitive esthetic quality. (Rehn, to Dec. 15.)—D. A.

ABRAHAM HARRITON: Landscapes, portraits, allegories and figure pieces are all included in the current exhibition of this artist's work, each variety of theme developed in appropriate handling. The landscapes, smoothly brushed with a simplified arrangement of detail possess a sparkling clarity of color.

In *Upheaval and Transfiguration* Harriton reveals that he does not live in an ivory tower, but is stirred by the present chaotic condition of the world. Here, a series of cataclysmic passages, though not too closely bound together, convey a powerful impression of almost cosmic disintegration.

Harriton's portraiture is excellent, definition of heads and modeling of interior planes appearing to complement the clear revelation of personality. Perhaps the chalk drawing, *Self-Portrait*, is most impressive in its economy of line and vividness of characterization. (ACA, to Dec. 15.)—M. B.

LINDA LINDBERG: Sulphurous colors and fire- and -brimstone intensity characterize this painter's abstractions in which cascading, glittering black forms set off vaporous areas of pure texture. In No. 2, a cauldron of furnace-red is surrounded by effusive flame-and-ember colors. In No. 7, the inferno is subtly punctuated with cooling grey.

Essentially, Miss Lindeberg seems interested in exciting visual response

without psychological association. She manages to create these effects. However, beneath her colorful surfaces lurks a seriousness of concept which, it is hoped, will be further developed. (B. Schaefer, to Dec. 8.)—D. A.

RANDALL MORGAN: Small canvases which show a minute orderly view of the world, comprise Randall Morgan's first exhibition. Gently abstracted by a grid of undulating rectangular divisions, these paintings are Klee-like in their attention to textural variation and close color harmonies.

Façades of Italian cities, flattened and persuaded into surface patterns, predominate. Italy (where the artist has lived and worked on fellowships from the University of Indiana and the Tiffany Foundation) presents itself as an intricate, candy colored toy. (New Art Circle, to Dec. 8.)—P. B.

SIR ALFRED J. MUNNINGS: The sporting picture, so long a cherished tradition in England, has been amplified and enriched in the paintings of this artist. Not only does he paint actual portraits of the haughty, high-bred horses of the turf and hunting field, but further he places them frequently against an enchanting sweep of English countryside. Munnings' sure and vigorous brushing is supplemented by his proficiency in obtaining atmospheric effects, in a play of sun and shadow that lends animation to canvases seen in his recent show.

While the picturesque costumes of riders and the patrician elegance of their settings are ably rendered in such a canvas as *His Old Desmesne*, the artist also presents sensitively observed figures of stable boys, those humble yet indispensable supports of aristocratic sport. (Scott and Fowles.)—M. B.

LILY CUSHING: Drawings of grasses, flowers, and birds, spread themselves lightly over this artist's pages. Evenly paced contour lines are punctuated by sharper blacks. The result is an airy profusion of foliage.

Miss Cushing's line drawings alternate with others in which spaniel-eyed young girls are spot-lighted by dramatic chiaroscuro. Meticulous cross hatching creates theatrical and photographic value contrast. In these drawings, Miss Cushing loses the ingenuous simplicity shown in her line drawings. (Maynard Walker, to Dec. 15.)—P. B.

ARTURO PACHECO ALTAMIRANO: This Chilean artist brings scenes of his native land vividly before us. His maritime canvases are vibrant with the lift and fall of waves, the palpable stir of air. *Reefs, Quinteros*, shows fingers of rock thrusting out into water that foams about them. The solidity of these rocks and the sense of the impenetrable depths of the blue-green sea stretching out from them are admirably suggested.

The life of the people is reflected in many of Altamirano's paintings. *Market, Valdivia* or *People on the Wharf, Valdivia* show the close dependence of these groups of humble people on the living that the sea affords them. Both of these canvases are carried out in a curious yet effective technique quite

divergent from the artist's usual fluent brushing. In these paintings the pigment is drawn thinly over the canvas so that its texture is revealed. Then, to accentuate shapes and forms, a heavy impasto outlines them. For example, the drawn-up boats at the edge of the shore are given colorful outlines of impasto; or steps leading up to a market place have almost impalpable risers, but the steps themselves are heavily painted. (Van Diemen-Lilienfeld.)—M. B.

ADOLF DEHN: Turning from lithography, which has long brought him *reclame*, this artist has just held an exhibition of paintings which evidence an at-homeness in the medium of oils. While he shows appreciation of the picturesque costumes and accessories of his Haitian figures, he gives spatial relevance to them in well-considered designs. His wealth of resource of color is particularly noticeable. Yet he does not indulge in orgies of color.



OLIVIA KAHN: *Green Vase*. Wellons

Dehn weaves the lush beauty of exotic fruits and the curious symbols of mysterious ritual into fantasies of island life. Some of the almost incredibly complicated scenes—such as *Haitian Tapestry*, with its incidence of standing and seated figures and of symbolic drapery—are orchestrated into a plangent succession of rhythms. (AAA.)—M. B.

PEN AND BRUSH: A tranquilly traditional note is felt in this group exhibition juried by Isabel Bishop and Vaclav Vytlačil. Naturalism, tinted by occasional tentative expressionist overtones, predominates.

Prizewinners Mabel Macdonald Carver and Anna Duer Irving exhibit, respectively, a still-life and a park scene. Lois Bartlett Tracy's *Levels of Consciousness* (one of the few abstractions in the show) imposes delicate calligraphy on golden toned areas and deserves its honorable mention. (Pen and Brush, to Nov. 27.)—P. B.

OLIVIA KAHN: Conviction marks the work of this artist. She conveys her sensitive reaction to visual experiences with a decisive forthrightness that reflects her sincerity. Happily, through sound craftsmanship, she enables the observer to share in her reactions. Subjects are varied—scenes, still-lives, the brilliance of light and color streaming through ogival windows.

An imaginative theme, *Pavement Shadows*, shows a pallor of lighted windows on gray stones of pavement. It is a delicately adjusted scheme of muted light and tangential relations of planes. *The Goblet* is another canvas of subtly related, low color notes, yet the solidity of forms and their sense of mass are conveyed. (Wellons, to Dec. 13.)—M. B.

DINA KEVLES: In her first show, Miss Kevles presents paintings varied in subject and approach. Most impressive when strongly expressionistic, as in *Landscape* and *Seascape*, she builds forms with active brush strokes, con-

trolling them with muted colors and angular surface divisions, sustaining a feeling of repressed power.

Overtones of "taste" pervade several of the figures and heads. These—done in Mexico on a Barnes Foundation fellowship—yield to the obvious ingratiations of soft purples, pinks and blue lavenders. When the colors are muted and the drawing expressive, as in the small watercolor *Head of a Girl*, the synthesis is rewarding. (Roko, to Dec. 8.)—P. B.

JOSSEY BILAN: Portraits and paintings of the more picturesque inhabitants of Guatemala and India alternate in Bilan's first New York exhibition. The portraits in the Sargent tradition, are full of glossy highlights and highly illusionistic details. The paintings of native women are less sleek. *Carrot Woman* has a fullness and stature that makes its facile rendering seem superfluous.

[Continued on page 24]

ART BOOKS

The Idea Is First

"Portrait of the Artist as an American: Ben Shahn," by Selden Rodman; Harper & Brothers, 1951. 180 pp. 148 illustrations. \$6.50.

Selden Rodman begins his exploration and discussion of Ben Shahn's life and work by arbitrarily distinguishing between two kinds of artists: those whose content follows the form, and those whose ideas, apparently verbal, dictate the form. If one accepts this over-simplified distinction, Shahn is of the latter category: a painter who has, if not a strong didactic leaning, at least a compulsive need to "communicate" on a literary level. Though Shahn is patently a "literary painter," Rodman assiduously avoids the term in seeking the "images and . . . symbols from the artist's memory," their origins and what they reveal of Shahn as a personality and a painter.

Rodman's insistence upon the events of Shahn's early life as recurrent symbols and motifs in his work is substantiated more in the author's insistence than in any empirical evidence. It cannot be doubted that memory and the subconscious play very vital parts in all the arts, but the small degree to which Shahn uses memory and subconscious as symbols may be measured by a simple comparison with Chagall.

The charred ruins which appear in Shahn's work of the past 10 years seem to spring more from Cartier-Bresson and the war than from a gutting by fire of the childhood home. The receding brick wall which serves as scene-shift in so many of his murals seems more a technical device developed from the Mooney series than a symbol of any real and potent significance. But with Chagall, the Russian village in which he was born, the clock, the fish, the river, and the omnipresent cock refuse the rational explanations so readily at hand for Shahn.

That some years ago he retired from Manhattan to a cooperative community project—Roosevelt, New Jersey—indicates, as Rodman suggests, that Shahn needs "the neighborly atmosphere which [he] had grown up with, and which he had left Brooklyn to find as soon as the 'communities' provided by school and Jewish family life had disintegrated." But this does not mean that the nostalgic tone of so many of Shahn's paintings can be taken as a symbol of another day.

How this very strong element in his painting, this nostalgic tone, along with feelings for "the masses," the slums, and the crippled, make Shahn more American than the more inventive and experimental immigrant Gorky, or the highly objective native-born Stuart Davis is not clear from either Shahn or Rodman. Is Braque more French than Matisse? If de Tocqueville in Rodman's quotation—"[American] will cultivate the arts which serve to render life easy in preference to those whose object is to adorn it"—had prophetic reference to any kind of "art" beyond those of a more practical variety such as crafts, one could agree that Shahn is his man; for Shahn's paintings offer no difficulties or mysteries for the

viewer. They are vignettes and stories, comments and questions about the world as he sees it. But no national distinction is necessary to assess this kind of art.

And this is perhaps the great fallacy in such books: the assumption that sentimentality, nostalgia, an interest in story have any real relevance in the long history of art. It is no longer heresy to assert that the world's great painters—be they Giotto, Piero della Francesca, Titian, or Picasso—chose their literary content largely for its relevance to the plastic and/or formal ideas with which they were concerned at a particular time. The content was of no great moment. With Shahn, on the other hand, it can almost be said that a picture may not exist without a healthy dose of the poignant or the not too furtive tear.

But the book is interesting. Shahn is virile and tough; he swears and he laughs. He has led a full and active life, and were it not for a quixotically reverse chronology which makes for greater confusion than is necessary, Rodman could have made Shahn's book even more interesting.—JAMES BENTON.

The Eye Is First

"Art Has Many Faces," by Katharine Kuh. New York: Harper & Brothers, 1951. \$6.50.

As curator of the Art Interpretation Gallery at the Art Institute of Chicago, Miss Kuh has evolved a unique approach to the problem of revealing meanings of art to the layman. Her thesis is that words alone can act as barriers stifling understanding and response. "I am becoming more and more convinced," she says in her foreword, "that when words play a secondary role, art will be better understood in terms of itself."

In this book, Miss Kuh assembles a wealth of visual material to engage the reader's eye before his mind. Designed by Gyorgy Kepes, the book is divided into six major sections with text and illustrations carefully coordinated. Although the author's commentaries are kept at quantitative minimum, they are indispensable guides to the illustrations.

Opening with a chapter called "nature has many faces," Miss Kuh conditions the reader to the notion that nature, like art, is never static: is affected by both the surroundings and position of the observer. Extending this logic in the next chapter, she cites the change in the artist's conception of woman from century to century. Startling juxtapositions of Cycladic sculpture and African wood carving help stimulate response to the running commentary.

In the second half of the book, Miss Kuh adopts a more subjective approach. Stating that there are five influences activating modern art—simultaneity, the machine, war, psychoanalysis and modern urban life—she astutely integrates text and illustration to prove her points. She speaks first of the artist himself and his approach to subject matter and materials. Her brief analyses of paintings and her neat classifications of intangibles such as inspirational sources, effect of environment and new attitudes to time-psychology depend more on the word than do earlier sections.

Ultimately the reader will find that Miss Kuh's sharp intelligence, her ability to abstract essential facts and state them economically, make words more than a secondary feature of this book.

—DORE ASHTON.

Books Received

A BASIC GUIDE TO LETTERING, by Robert D. Buckley. (New York: Greenberg; \$4.50.) A book on the basic form, construction and relative proportions of letters, by a commercial artist.

ACKERMANN'S CAMBRIDGE, by Reginald Ross Williamson. (London: Penguin Books; \$95.) A representative selection of 20 color plates from the celebrated two volume "History of the University of Cambridge, its Colleges, Halls and Public Buildings," published in 1815.

THE ART AND CRAFT OF DRAWING, by Vernon Blake. (New York: Dover Publications, Inc.; 159 illustrations; \$6.) Reprinted after 10 years, the book is a guide to the student in classical approaches to life and landscape drawing. A special supplement of 30 plates of Vesalius is included.

THE ART OF EUGENE AND ELIZABETH KORMENDI, with an Appreciation by Dr. Dudley C. Watson. (New York: International Press Associates, Psychological Library; limited edition; unpriced.) Over 46 pages of illustrations of the work, primarily sculpture, of this Hungarian-born couple.

THE ART SPIRIT, by Robert Henri. (New York: Lippincott; \$4.) This new edition of notes and letters by the American painter who died in 1929 is supplemented with an introduction by Forbes Watson.

AUDUBON'S ANIMALS, compiled and edited by Alice Ford. (New York: Studio Crowell; complete set of plates; \$12.50.) For the 100th anniversary of the painter's death his collection of North American quadrupeds is presented in its entirety, 156 animal prints from the Original Imperial folio and Royal octavo editions plus many recent discoveries.

CELEBRITIES, by James Montgomery Flagg. (Watkins Glen, New York: Century House; \$3.50.) A half-century of caricature and portraiture with brief comments by the artist.

CHUGHTAI'S INDIAN PAINTINGS, by S. Kasmira Singh. (New Delhi: Dhoomi Mal Dharam Das.) An illustrated monograph on India's best known modern painter.

D. BADRI, introduction by Krichna Chaitanya. (New Delhi: Dhoomi Mal Dharam Das.) Monograph on the life and works of a painter from Madras.

DRAWING ANIMALS, by Victor Perard. (New York: Pitman; \$1.75.) Another how-to-do book, this one is designed for children.

EARLY MEDIEVAL ILLUMINATION, introduction by Hanns Swarzenski. (New York: Iris Books, Oxford University Press; 21 color plates; \$6.) Dr. Swarzenski, well-known German scholar, writes comprehensive notes for excellent color plates taken from such treasures as Gospels from Trier, Reichenau and Echternach.

FILMS ON ART—1950. (Published by UNESCO, Paris; distributed by Columbia University Press; \$55.) A special

[Continued on page 26]



MANUEL IZQUIERDO: *Soledad*
Purchase Award, N.W. Printmakers

Print Notes

Albany Print Club 4th Biennial: Instituted in 1945, this national show attempts to "present a cross section of the work being done by printmakers all over the United States." This year, a jury comprising Una Johnson, curator of prints at Brooklyn Museum, Richard A. Douglas, collector, and Louis Rosenberg, printmaker, selected some 87 artists from 25 states working in 12 media. Prizes went to Arthur Flory for a lithograph, John T. Ross for a color woodcut, and John Taylor Arms for an etching.

Boston Public Library: The Print Department celebrates its 10th anniversary with an exhibition this month of prints from the collection of Albert H. Wiggin who inaugurated the Department and the Wiggin Gallery in 1941. Highlights from the collection include works by Rembrandt, van Dyck, Whistler, Daumier, Meryon, Renoir and Forain.

Ohio Printmakers 25th Anniversary Exhibition: This exhibition of 67 prints selected by Gustave von Groschwitz, curator of prints at the Cincinnati Art Museum, will be on view at the Dayton Art Institute through December. All graphic media are included in the show which represents 40 artists from 20 cities in 11 states. The Ohio Printmakers is an outgrowth of the Dayton Society of Etchers organized in 1926. In recent years, the annual has been taken over by the Institute, which circulates it throughout the year among midwestern museums and colleges.

Oregon Print Annual: On view at the Portland Art Museum through December, this show comprises 57 prints, of which 23 are lithographs. At the request of artist members, a new purchase policy has been initiated this year. Instead of the single purchase of previous years, the museum brought three prints, an intaglio by Gordon Gilkey, a lithograph by Ray Chilstrom and a color lithograph by Tom Hardy.

San Francisco Museum: An exhibition of woodblocks and monotypes of Adja Yunkers will be on view in San Francisco to December 16. According to the museum, "Color is used brilliantly and is basic in [Yunkers'] work; his mastery of the colored woodblock technique is outstanding . . . his technical abilities allow full scope for his bold, direct expression."

University of Washington, Henry Gallery: The Second Regional Northwest Printmakers juried exhibition, on view through December 19, represents works by artists of five states: Washington, Oregon, Wyoming, Montana and Idaho. Juried by Kenneth Callahan, Richard Kirsten and Lola E. Dale, the exhibition comprises 32 prints. For a list of prizewinners, see page 24.

American Tradition

[Continued from page 8]

ments Lawrence Grant White in his foreword to the catalogue, "the Hudson River School was dismissed with a sneer; but the pendulum is swinging back, as witnessed by the public's appreciation of the recent exhibition of the Karolik collection held in the Boston Museum of Fine Arts." And anticipating a few more sniffs, he adds: "Modern students, even though totally out of sympathy with representational art, should be impressed by the technical skill and the permanency of the pigments [in these paintings]."

The collection of the Academy, in its own words, is made up of paintings "chosen by the artists themselves who, in their day, were considered the best painters in the country." Today many

of the stars burn brighter than ever—Eakins, Homer, Ryder, among them. The light of others has diminished. But as the Academy explains: "In the course of time our tastes, and even the very conception of representational art, have changed."

Report from Detroit

[Continued from page 12]

ing detail not observable from any distance. These pictures, subjected to the simple test of viewing across the exhibition hall, dissolve into indistinct, rather milky nebulae, troubled here and there with washes of pale blue, pink and purple.

Notes on some of the other prize winners written while viewing the show: Anna Scripps Whitcomb Prize (\$100) to James Calder's oil *Roof Tops* (serious, solid, charming); Newberry Purchase Prize (\$100) to Wayne Claxton's watercolor *Old Orchard* (expert, tasteful, fragile); Mienzinger Memorial Prize (\$50) to Carlos Lopez' oil *Two Girls in Grey* (freshly painted, well organized study); Mrs. Henry Wineman Prize (\$100) to Constance Richardson's oil *Detroit River, March* (solid landscape by poetic realist); Hal H. Smith Memorial Prize (\$25) to Ralph H. Scharf's etching *Promenade* (thoroughly successful, sensitive). Also, the Scarab Club Award (\$100) to John Tabb's *The Mill* (substantial oil abstraction by painter of usually insubstantial watercolors); and Henry T. Ewald Prize (\$200) to Richard A. Davis' oil *The Great Battle* (complicated, artist charmingly unaware of contemporary trends).

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57th Street in Review

[Continued from page 21]

Bilan's watercolors of India are more vigorous and direct than his oils. Color is used tonally to reinforce economical draftsmanship. (Barbizon-Plaza, to Dec. 8.)—P. B.

JULES ENGEL: Mostly small gouaches, these paintings are charged with movement produced by intersecting color planes and judiciously applied line superstructures. The climate in these semi-abstracts varies: now the West Coast artist seems to feel the warm lights of a spring day, now the cold fog of the Bay Area. Such paintings as *Excavation No. 2* are rich in suggestion of depth. Occasionally the severe vertical accent, as in *Menagerie*, tends to be clinical and cold.

Engel works best with looser, more expressionistic conceptions, where color is allowed full play. (New Gallery, to Dec. 15.)—D. A.

ARTHUR K. D. HEALY: Watercolors by Healy have a density of atmosphere and a solidity in their sooty blacks, unusual in so elusive a medium. Healy's landscapes convey a calm acceptance of nature. They are representational without being either cloyingly romantic or pedantically literal.

Consistent throughout in its technical maturity, Healy's work can be divided into three general viewpoints. He seems most at home in a group of strong, shadowy landscapes. *Winter's End* depicts the corner of a New England barn. Weathered stones and boards divide the surface into wide rectangles. More dramatic yet equally restrained is *Hulks*, its beached ships looming against a chilly sky, suggesting a monochromatic Turner. When he superimposes a geometric abstraction of docks and shacks upon his soft blacks and refined surfaces, Healy dissipates his best qualities.

Other watercolors of the group characterized by *Early Spring* have an oriental quality in their juxtaposition of fragile shoots against cloudlike hills. (Macbeth, to Dec. 15.)—P. B.

NATHALIE PERVOUCHINE: A snug little world of fantasy—ranging from fairy-tale sorcerers to Biblical pageantry—is painstakingly depicted in some 18 silk tapestries by this artist. She stitches and appliques with varied textures, threads and cut-outs, creating almost three-dimensional images. At her best when working with small, brilliantly colored tableaux, Miss Pervouchine builds compositions related in sentiment to early book illumination. Her *Nativity*, *Christmas* and *Winter in Tresnav* preserve the French tradition of miniature, jewel-like images. (Eggleston, to Dec. 8.)—D. A.

HELEN CASTORI JOURDE: India, Africa and South America provide this artist with material for her exotic imagination. Painting on highly laquered, and frequently gold-leafed surfaces, Mrs. Jourde records a mixture of fact and fantasy. The *tour-de-force* of the show is a six-paneled screen illustrating her husband's book "The Princely and Ascetic Life of the Buddha." This finished panorama of Indian history is replete with magic lanterns, brown beauties and dreamy forest trysts, all glistening with metal-leaf applications and jewel textures. In other works, the artist subdues the surface *éclat* but retains brilliance of color. (Creative, to Dec. 8.)—D. A.

BERNARD REDER: From the opulent poetry of the Old Testament, Reder selects themes for illustration in series of monotypes and woodcuts. In both the Song of Songs and the Story of Noah series, he retains the ornate verbal tradition of Hebrew art in bejeweled figurations of character. Other works not directly illustrative preserve a narra-

tive literalism which might be attributed to the artist's firm sculptural background.

Among some 36 works exhibited, the monotypes reveal the most original syntheses of poetry and graphic elements. (Reder has abandoned the planographic character of the monotype, using incised lines and double printing on the original block.)

In most of Reder's graphic work, one sees a mélange of traditions: illustration with elaborate accent reminiscent of Beardsley, the Jewish penchant for intricate decoration, and finally, a sensuous lustiness reverting back to the High Renaissance. (Borgenicht, to Dec. 15.)—D. A.

HENRY GASSER: With expert control of watercolor, casein or the combination of the two, this artist paints autumnal and winter landscapes. Caseins in his current show avoid the chalky opacity so often inherent in this medium. Clear luminous tones reflect from snowdrifts, rooftops or the faceted planes of rock formations.

Industrial scenes are solidly organized and given a specific mood of time and place through Gasser's technical adroitness. *The White Boat* utilizes solidly defined value contrasts of angular cliffs to combine both mood and structure. *December Night* is more dependent upon its specific locale. (Grand Central, to Dec. 15.)—P. B.

ELIZABETH LOCHRIE: From the land of cowboys and Indians come realistic illustrations of American western culture. Miss Lochrie paints medicine men, rangers, prairies, creeks and Indian chiefs with a knowing brush. Ranging from intimate portraits of weather-beaten Indians such as *Tommy Cayote* to meticulously recorded landscapes such as *October at 320 Ranch*, paintings seen in this recent show document every phase of life in the pioneer country. (Newton.)—D. A.

NITKA CARPENKO: This artist's wood sculpture of attenuated heads and figures is scaled for apartments rather than museums. Carpenko is fond of the elongated features of Lehmbruck and Modigliani as well as the sharply incised planes of primitive carvers. Occasional stylizations diminish the vigor of this work which is carved to keep dominant volumes intact and undissipated. (Burliuk, to Dec. 15.)—P. B.

CLASSIC ETCHINGS: Three temperaments of the 19th century are disclosed in this show of the etchings of Millet, Corot and Whistler. Millet's bold, sculptutresque conceptions of the working peasant are juxtaposed with infinitely delicate landscapes in faultless technique by Corot, which in turn compare to airy shorthand views by Whistler.

[Continued on page 30]

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Auction Prices

Top prices brought during Parke-Bernet's sale of the Edwin A. Season-good collection of Old Master prints November 5 and 6, were as follows:

| | |
|---|---------|
| Antonio Pollaiuolo: <i>Battle of the Nudes</i> | \$8,000 |
| Albrecht Dürer: <i>The Nativity</i> | 5,700 |
| Giulio Campagnola: <i>St. John the Baptist</i> | 4,000 |
| Martin Schongauer: <i>Death of the Virgin</i> | 3,400 |
| Albrecht Dürer: <i>The Life of the Holy Virgin</i> | 3,700 |
| Master E. R.: <i>The Virgin and Child</i> | 3,200 |
| Anonymous: <i>St. Bernardino of Siena</i> | 2,200 |
| Jacopo de' Barbari: <i>Three Naked Men Tied to a Tree</i> | 2,200 |
| Studio of Dürer: <i>Christ on the Cross</i> | 1,800 |

Following are the highest prices obtained at Parke-Bernet's auction of the Marion Davies collection on November 14 and 17:

| | |
|---|---------|
| Paulus Potter: <i>Head of Bull</i> | \$3,250 |
| William Adolphe Bouguereau: <i>Madonna and Child</i> | 2,750 |
| Jacob Ochtervelt: <i>Lady at her Toilet</i> | 2,750 |
| Quieringh van Brecklenkam: <i>A Repast of Oysters</i> | 2,000 |
| Jan Steen: <i>Grace Before Meals: The Benediction</i> | 1,850 |

Auction Calendar

- December 3 & 4, 1:45 P.M. & 8 P.M. Parke-Bernet Galleries. Part One of the Library of Edward Hubert Litchfield. Including a Coverdale Bible dated 1535, Shakespeare 2nd & 4th folios, Spenser's "Faerie Queene," & a King James Bible of 1611. Exhibition open.
- December 5 & 6, 1:45 P.M. Parke-Bernet Galleries. From the estate of Edward Hubert Litchfield. Called the most important sale since 1928. Includes full & half-suits of XVI & XVII centuries; wheel lock pistols & Persian panoplies. Exhibition open.
- December 7 & 8, 1:45 P.M. Parke-Bernet Galleries. Art treasures from the William Randolph Hearst collection including Egyptian, Greek and Roman art; Renaissance silver; Valencian ware; Italian majolica, & paintings by Girolamo Marchesi, Master of Frankfurt, & Adriaen Hanneman. Exhibition open.
- December 10 & 11, 1:45 P.M. Parke-Bernet Galleries. An extensive collection of fine furs & precious-stone jewelry from private owners. Exhibition from December 6.
- December 11, 8 P.M. Parke-Bernet Galleries. Final part of the Edward Hubert Litchfield Library including fine bindings, art reference books, Americana & extra-illustrated books. Exhibition from Dec. 7.
- December 13 & 14, 10:15 A.M. & 1:45 P.M.; December 15, 1:45 P.M. Parke-Bernet Galleries. English & American furniture, paintings, silver, porcelain & oriental rugs from the estate of Joseph Bing & others. Sale includes a painting by Ernest Pieni & a number of prints. Exhibition from Dec. 8.
- December 19, 1:45 P.M.; December 20, 10:15 A.M. & 1:45 P.M. Parke-Bernet Galleries. English & continental furniture, porcelains & decorative objects, property of the Hon. Mrs. Ruth Bryan Rohde & others. Includes an early group of 19th-century porcelains, Meissen, Vienna & Sèvres; & equestrian bronze group *Les Chevaux Allés* by Charles Antoine Coysevox; also group of Napoleonic prints. Exhibition from Dec. 15.

Auction of Contemporaries in Chicago

Works by Hans Arp, Herbert Bayer, Saul Steinberg, Harry Callanan and I. Rice Pereira among other will be offered for auction at the Arts Club of Chicago December 7. Some 150 items currently on display at the Institute of Design have been contributed for the sale, the proceeds of which will go to the Institute's Moholy-Nagy scholarship fund.

Auction for Walden Scholarship Fund

An exhibition and sale of works by contemporary painters will be held December 14, 15 and 16 at the Walden School, 1 West 88th Street, New York.

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Books Received

[Continued from page 22]

cialized study of art films including articles by Andre Thirifays, Pierre Francastel, J. P. Hodin, and others; also a second international catalogue of films on art.

FRENCH, FLEMISH AND BRITISH ART, by Roger Fry. (New York: Coward-McCann, Inc.; \$5.) Three time-honored books by the English esthetician brought together in one volume.

FRENCH PROVINCIAL DECORATIVE ART, by Catharine Oglesby. (New York: Charles Scribner's Sons; illustrated; \$8.50.) A survey of various aspects of decorative art in France during the 18th and early 19th centuries.

FRENCH PAINTING 1100-1900. (Pittsburgh: Carnegie Institute; paper-bound; \$2.) Charles Sterling, curator of paintings at the Louvre, writes the introduction to this catalogue for the comprehensive 1951 French exhibition, at Carnegie Institute.

GALLERY OF WESTERN PAINTINGS, edited by Raymond Carlson. (New York: McGraw Hill; \$8.50.) Color reproductions of paintings of eight popular realistic artists describe the legendary Southwest.

GOOD TASTE COSTS NO MORE, by Richard Gump. (New York: Doubleday, Doran & Co., Inc.; \$5.) This San Francisco department store head dissects standards in the home furnishings fields, exploring the cause and effect of divergent tastes.

THE HOBBY BOOK OF STENCILING AND BRUSH-STROKE PAINTING, by Raymond F. Yates. (New York: McGraw-Hill; \$4.) Designed for the hobbyist who wishes to stencil or paint authentic early American design on furniture.

HOW TO PAINT BETTER, by Paul Hartley. (New York: Harper & Brothers; \$3.) Bits of advice to the amateur painter, including how to measure public taste in order to sell paintings.

THE HUMANITIES, by Louise Dudley and Austin Faricy. (New York: McGraw Hill; unpriced.) This revised second edition of a textbook written 10 years ago attempts to relate the various arts in one general course.

INTERNATIONAL WINDOW DISPLAY, edited by Walter Herdeg. (New York: Pellegrini & Cudahy; \$12.50.) Compiled by an editor of "Graphis," this book offers a comprehensive survey of display art throughout the world with special sections on interior display, mannequin design, display units and paper sculpture.

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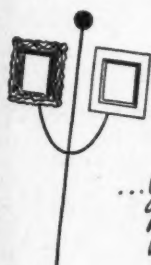
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A Modern Viewpoint

By Ralph M. Pearson

THE ART DIGEST'S Silver Anniversary Issue [November 1] presents a survey of 25 years in American art which will help materially, provided we do not forget the many important missing names in appraising our current trends and achievements, and, through them, our ultimate place in history. Suppose we look at the evidence and attempt a few tentative conclusions.

Ever-popular realism has definitely confirmed its resurrection from the old European renaissance in this modern one, and its presumably permanent displacement of naturalism. Also the evidence demonstrates the truism that reality in pictures, to endure as art, must be vitalized by the dramatizations and organized controls of the re-creating vision of artists. Painters shown in this issue who demonstrate the healthy trend are, in the early stages of the break with naturalism, Wood, Sterne, Watkins, Cadmus and Sheeler. Better dramatized re-creations are by Curry and Benton, the former limiting his "form" to the functional prop of story, the latter exploiting it into high but repetitive drama. Then comes Albright, master dramatic realist.

Important because driven by emotional insight are Shahn, whose form rarely catches up to his content, Marin with his limited playing of great visual music, Weber and Kuniyoshi with a better balance of most pictorial virtues. To these can be added the sculptors, Flannagan, Baizerman, de Creeft, Robus, der Harootian, Zorach and Mesrobian, all masters in varying degrees of the expression of meaning in designed reality.

An ever-widening discovery of and reliance on symbolism has marked our art of the past quarter-century. From the long list of distinguished painters and sculptors who have achieved powerful symbolic meaning, three, at least, in these pages, give ample evidence of its potency—Blume, Davis and Smith.

Release from the literal into the excitements of the emotional approach, discovered so uproariously in the early days of the modern revival in Paris and imported here in the shock-packed Armory Show of 1913, has been amply justified and adequately tamed in these 25 years by the design without which it degenerates into chaos. Of the many who have wrought emotion into distinguished color and form design, a very few names emerge—Davis (poorly represented), Pereira, Calder, Roszak. There have been many honest (though very belated) experiments (and some clowns), both represented, who have learned inadequately, or not at all, that emotion, to flower into any art, must have form. The abstract is the field most congenial to pure design—visual music, I like to call it. Deep feeling is a more authentic design and musical source than intellect.

Conclusions, then, can be not-too-tentative. Designed realism is firmly entrenched. Symbolism has re-established itself in a healthy balance with primitive and other historic art. Emotion has been validated as a source. Design—or form—is available to all but has been comprehended and mastered by relatively few.

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Coast-to-Coast Reports

[Continued from page 13]

December—represents the choice of 13 museum directors and three curators who were asked "to select three or four individual paintings which they have admired and which fit into the category of 'no developed nation-wide market.'"

Joslyn Art Museum: An exhibition which reviews almost a quarter century of work by Thomas Hart Benton is on view in Omaha through December. Comprising some 40 paintings and a group of drawings and lithographs, the show has been culled from museums and private collections across the country. On December 12, the artist himself will conduct a panel discussion on "Regionalism and Contemporary Painting."

Born in Missouri in 1889, Benton studied at the Chicago Art Institute and later in Paris. His current show traces his career from 1927 to the present.

Ohio Watercolor Society: Present and former residents of Ohio participate in this group's 27th Annual Circuit Exhibition, now on view at the Rochester Public Library, New York. This year's annual represents 55 artists selected by John Fraser of Marietta College, Mary Holmes of Ohio State, and John Teyral of Cleveland Institute of Art. It is scheduled to visit Ohio University in January; Canton Art Institute, February; Sheldon Swope Art Gallery in Terre Haute, Indiana, March; Dayton Art Institute, April; Scarab Club, Detroit, May; Cincinnati Museum, June; and finally, Columbus Gallery of Fine Arts in July. Prize winners are listed on page 30.

St. Louis City Art Museum: Approximately 75 paintings lent primarily by New York galleries make up a survey of contemporary American painting on view in St. Louis to December 10. Among painters represented are Jacob Elshin, Frederick S. Franck, Roy Newell and Robert Motherwell. Prize winning oils from the 11th Annual Missouri Exhibition were automatically included in this show. According to the museum, over 2,000 works were screened for this show, which the museum subtitles "Feeling the Pulse of 57th Street."

San Francisco Museum: The San Francisco Art Association's 15th annual review of work being done in watercolor, with particular emphasis on North California artists, will be on view through December 9. Some 56 entries from among 424 were selected for the show by a jury comprising David Park, Ellwood Graham, Fran Spencer Reynolds, Mary Navratil, Irene Lagorio. (See page 30.)

Texas 13th Annual Exhibition of Painting and Sculpture: At the Dallas Museum until December 16, this show includes 119 works by 104 artists. It was selected by a jury comprising Robert Church, director of the Philbrook Art Center, Conrad Albrizio, professor at Louisiana State University, and Robert Straus, honorary curator of Oriental art at the Houston Museum of Fine Arts. Awards totaling \$1,450—including \$850 in purchase prize money—were provided by Texas business firms, educa-

[Continued on page 30]

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Where to Show

Brooklyn, New York

BROOKLYN MUSEUM 6TH NATIONAL PRINT ANNUAL. March 19-May 18. Media: all prints except monotypes. Entry fee \$1. Entry cards due Jan. 16. Entries due Jan. 25. Write Una Johnson, Curator Prints and Drawings, Brooklyn Museum, Eastern Parkway.

Cincinnati, Ohio

SECOND INTERNATIONAL BIENNIAL OF CONTEMPORARY COLOR LITHOGRAPHY. March 21-April 25. Cincinnati Art Museum. No entry fee. Purchase prizes. Entry cards due Jan. 1. Entries due Jan. 8. Write Print Department, Cincinnati Art Museum, Eden Park.

Lakeland, Florida

FLORIDA INTERNATIONAL EXHIBITION. Feb. 15-Mar. 15. Florida Southern College. Media: all. Entry fee: \$3. Prizes: over \$4,500. Jury of awards. Entry cards due Dec. 31; work due Jan. 2-10. Write Donna Stoddard, Director, 925 E. Lexington St., Lakeland.

New Britain, Connecticut

NEW BRITAIN MUSEUM PRINT ANNUAL. Jan. 12-Feb. 2. Media: all prints except monotypes. Prizes. Jury. Write Mrs. William E. Bentley, New Britain Art Museum, 56 Lexington St., New Britain.

New York, New York

CARAVAN ARTISTS OF AMERICA GROUP SHOW. Jan. 6-Feb. 8. Caravan of East & West Hall. Media: all except sculpture. No entry fee; \$3 fee if work is accepted. Work due Jan. 3, 4, 5. Write Caravan Artists of America, 132 East 65th St.

NATIONAL SERIGRAPH SOCIETY 13TH ANNUAL EXHIBITION. Mar. 11-May 5. Media: serigraphs (no photographic stencils). Jury. Prizes. Entry fee \$2. Entry cards and entries due Feb. 9. Write Doris Meltzer, Director, Serigraph Galleries, 38 West 57th St.

10TH ANNIVERSARY EXHIBITION. Jan. 17-Feb. 3, 1952. Audubon Artists. National Academy Galleries. Media: all. Prizes: gold medal, cash awards. Entry fee: \$3. Jury. Entries due: Jan. 3. Write Audubon Artists, 1083 5th Ave., New York 28.

36TH ANNUAL EXHIBITION AND 13TH ANNUAL MINIATURE EXHIBITION. Feb. 1-29, 1952. Society of American Graphic Artists, Inc., formerly Society of American Etchers, Gravers, Lithographers and Woodcutters (Inc.) Media: Prints-Intaglio, relief, planographic. Entry fee. Prizes. Jury. Entry blanks due Dec. 28, 1951. Entries due Jan. 7, 1952. Write: Society of American Graphic Artists, Inc., 1083 5th Ave., New York 28.

NATIONAL ACADEMY OF DESIGN 127TH ANNUAL EXHIBITION. Mar. 27-April 13. Media: oil and sculpture (open). Graphic art, watercolor (members only). Entries due Mar. 13. Write Director, National Academy of Design, 1083 5th Ave.

Peoria, Illinois

BRADLEY UNIVERSITY NATIONAL PRINT ANNUAL. Feb. 18-Mar. 17. Media: all. Jury. Prizes. Entries due Jan. 18. Write Ernest Freed, Bradley University.

Philadelphia, Pennsylvania

PENNSYLVANIA ACADEMY OF FINE ARTS 47TH ANNUAL EXHIBITION. Jan. 20-Feb. 24. Media: oil, tempera, and sculpture. No entry fee. Prizes. Jury. Entry cards and work due Dec. 14 for sculpture in N. Y., Dec. 24 in Pa.; Dec. 26 for paintings in Pa.; Jan. 7 in N. Y. Write Director, Pennsylvania Academy of Fine Arts, Broad and Cherry Streets.

PRINT CLUB 24TH ANNUAL EXHIBITION OF LITHOGRAPHY. Jan. 9-Jan. 25. Print Club Gallery. Media: lithographs made in 1951. Entry fee \$1 for non-members. Prizes. Jury. Entry cards due Dec. 20. Entries due Dec. 26. Write Print Club, 1614 Latimer St.

Portland, Maine

PORTLAND SOCIETY OF ART 1ST ANNUAL PRINT EXHIBITION. Jan. 6-27. L. D. M. Sweat Memorial Museum. Media: all prints. Entry fee: \$2 for non-members. Prizes. Entry cards and work due Dec. 27. Write L. D. M. Sweat Memorial Art Museum, 111 High Street.

Springfield, Massachusetts

ACADEMIC ARTISTS ASSOCIATION 3RD ANNUAL EXHIBITION. Jan. 8-27. Museum of Fine Arts. Media: oil, watercolor, print, sculpture. Entry fee \$2. Jury. Write Secretary, Academic Artists Assoc., Box 1769, Springfield.

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WICHITA ART ASSOCIATION 21ST EXHIBITION CONTEMPORARY AMERICAN GRAPHIC ARTS. Jan. 12-Feb. 3. Media: block prints, wood engravings, original drawings, lithographs, etchings, drypoints, aquatints, mezzotints and serigraphs. Entry fee \$1. Jury. Prizes. Entries due Dec. 17. Write Maude Schollenberger, 401 North Belmont Ave.

Youngstown, Ohio

17TH ANNUAL NEW YEAR SHOW. Jan. 1-27. Butler Art Institute. Open to American painters. Media: oil & watercolor. Entry fee. Jury. Prizes: \$2,505. Entry cards due Dec. 9. Write Secretary, Butler Art Institute, 524 Wick Avenue, Youngstown 2.

REGIONAL ONLY

Baltimore, Maryland

BALTIMORE WATER COLOR CLUB 47TH ANNUAL EXHIBITION. Feb. 5-26. Baltimore Museum of Art. Open to members and invited artists only. Media: watercolor and pastel. Write Baltimore Museum of Art.

Canton, Ohio

OHIO ARTISTS 3RD ANNUAL DRAWING SHOW. March 12-30. Canton Art Institute. Open to present and former residents of Ohio. Media: inks, pencil and conte. Entries due Feb. 18-29. Canton Art Institute, 1717 North Market Ave.

Dallas, Texas

DALLAS PRINT SOCIETY 5TH SOUTHWESTERN EXHIBITION OF PRINTS AND DRAWINGS. Jan. 20-Feb. 17. Dallas Museum of Fine Arts. Open to artists residing in Texas, Arizona, Arkansas, New Mexico, Colorado, Oklahoma and Louisiana. Media: all prints and drawings. No fee. Jury. Prizes. Entries due Jan. 5. Write Dallas Museum of Fine Arts.

Decatur, Illinois

8TH ANNUAL EXHIBITION OF CENTRAL ILLINOIS ARTISTS. Feb. 3-Mar. 1, 1952. Decatur Art Center. Open to Illinois artists living within 150 miles of the city. Media: oils, watercolors and sculpture. Prizes. Jury. Entries due Jan. 15. Write to J. D. Talbot, director, Decatur Art Center, Decatur.

Norfolk, Virginia

10TH ANNUAL CONTEMPORARY VIRGINIA AND NORTH CAROLINA OIL AND WATER-COLOR PAINTINGS. Feb. 3-24, 1951. Open to living Virginia and North Carolina artists. Irene Leach Memorial. Purchase prizes. Jury. Entry cards due: Jan. 21, 1952. Write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7.

Philadelphia, Pennsylvania

PHILADELPHIA ART ALLIANCE EXHIBITION. Jan. 1-28. Open to artists of Pennsylvania, New Jersey and Delaware who live within a 50-mile radius of Philadelphia. Media: prints and drawings. Jury. Prizes. Entries due Dec. 15. Write Art Alliance, 251 S. 18th St.

San Antonio, Texas

CRAFT GUILD OF SAN ANTONIO THIRD TEXAS STATE CERAMIC AND TEXTILE EXHIBITION. Mar. 23-Apr. 6. Witte Memorial Museum. Open to all Texas artists. Entry fee \$2. Jury. Prizes. Entries due Mar. 5. Write Craft Guild of San Antonio, Witte Memorial Museum.

San Bernardino, California

NATIONAL ORANGE SHOW ALL SOUTHERN CALIFORNIA ART EXHIBIT. Mar. 6-16. Open to all artists in Southern California. Media: oil, watercolor and sculpture. No entry fee. Jury. Purchase and cash awards. Entry blanks due Feb. 15. Entries due Feb. 23. Write National Orange Show Art Exhibit, P.O. Box 29.

Sioux City, Iowa

FORMER SIOUX CITY ARTISTS EXHIBITION. Feb. 1-26. Sioux City Art Center. Open to all artists who were born in Sioux City or who have lived or worked in Sioux City at any time. Media: graphics, pottery, painting and sculpture. No entry fee. No prizes. Jury. Entries due Jan. 23. Write John Wesle, 613 Pierce St.

South Bend, Indiana

MICHIANA 3RD ANNUAL REGIONAL ART EXHIBITION. March 9-29. Open to artists living in Indiana or Michigan within a radius of 150 miles of South Bend. Media: oil, watercolor, prints and drawings. Prizes. Jury. Entry fee \$2. Entry cards and work due Feb. 23. Write South Bend Art Association, 620 W. Washington Ave.

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The Honor Roll

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Boston Printmakers 5th Annual, Massachusetts

Gropper, Joseph, woodcut, Teiner prize
Peterson, Will R., serig., Teiner prize
Albee, Grace, wood engr., Wiggin prize
Bartlett, Richard C., col. litho., Wiggin prize
*Berger, David, serig., Boston Printmakers prize
Blakesley, William, litho., hon. mention
Burdick, Charles E., aquat., hon. mention
Doub, Janet, col. linol. block, hon. mention
Giavis, Vassilios, litho., hon. mention
Unwin, Nora S., wood engr., hon. mention
Arms, John Taylor, etch., miniature prize
Dunbar, Daphne, block print, miniature hon. mention
Weidenaar, Reynold, etch., miniature hon. mention

Michigan Artists Annual, Detroit Institute

Palazzola, Guy, ptr., \$300
*Wilt, Richard, ptr., \$300
*Moser, Liselotte, w. c., \$200
Gregg, Richard, sculp., \$200
Davis, Richard A., ptr., \$200
*McClure, Thomas F., sculp., \$200
*Lopez, Carlos, w. c., \$150
Lee-Smith, Hughie, ptr., \$150
Calder, James, ptr., \$100
Richardson, Constance, ptr., \$100
Tabb, John B., ptr., \$100
*Claxton, Wayne L., w. c., \$100 & \$50
Wilt, Richard, ptr., \$100
Lopez, Carlos, ptr., \$50
Brackett, Evelyn, ptr., \$50
Frantz, Sal, ptr., \$50
Lakatos, Elemer Anthony, ptr., \$50
*Scharf, Ralph H., etch., \$50
Lakatos, Elemer Anthony, ptr., \$50
Wilt, Richard, ptr., hon. mention
*Tanner, Martin, ptr., anonymous purchase

Northwest Printmakers 2nd Regional Exhibition, U. of Washington, Seattle

*Izquierdo, Manuel, aquat.
*Mueller, Riette, serig.
Anderson, Frederick, linol., hon. mention
Bunce, Louis, serig., hon. mention
Givler, William H., litho., hon. mention
Haseltine, James, intag., hon. mention
Portmann, F., mixed media, hon. mention
Phillips, James, litho., hon. mention

New Hampshire Art Association Exhibition, Currier Gallery, Manchester

Perrin, Joseph S., oil, 1st award
Lassonde, Omer T., oil, 2nd award
Waters, Herbert, wood engr., 4th award
Dwyer, Jane, w. c., 4th award

Ohio Watercolor Society 27th Annual Circuit Show

Skeggs, David, \$150
Dubaniewicz, Peter Paul, \$75
Schoener, Jason, \$50
Olmes, J. P., \$25 for portrait or fig.
Herron, Mary Ann, \$25 prize for woman artist

San Francisco Art Association 15th Watercolor Annual, California

*Neuman, Robert S., mixed media, \$100
Kasten, Karl, gouache, \$75
Dole, William, w. c., \$75
Houser, Phyllis, w. c., \$50
Abraham, Herbert, temp., \$50
Edmondson, Leonard, gouache, \$50
Goya, Jorge, hon. mention
Johnston, Ynes, hon. mention

Texas Painting & Sculpture 13th Annual, Houston, Dallas & San Antonio

Adiches, David, gouache, \$100 & purchase recommendation
Veloz, Eloy, sculp., \$100
Nail, Reilly, oil, \$100
Turner, Janet, tempera, \$50
Winchell, Fred A., \$50 & purchase recommendation
Schofield, Jerry, oil, \$50 & purchase recommendation
Lester, William, oil, \$50 & purchase recommendation
Martin, Andre, oil, purchase recommendation
Fogel, Seymour, tempera, purchase recommendation
Caropresi, Frederick, gouache, 2 purchase recommendations
Keating, Mary Aubrey, w. c., 2 purchase recommendations
Williams, Charles T., sculp., purchase recommendation
Hurch, Frank, oil, purchase recommendation
Williamson, Clara McD., oil, purchase recommendation

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Wisconsin Salon of Art 17th Annual, Madison

Frederiksen, George, oil, \$150
*Nelson, Robert, oil, \$150
*Reid, Sylvia, oil, \$100
Sanhuber, Ursula, encaustic, \$50
Von Neumann, Robert, oil, \$50
Meeker, Dean, oil, merit award
Berman, Fred, oil, merit award
Schwartz, Lester, oil, merit award
Huie, D. Jean, w. c., \$100
*Landt, June, w. c., \$50
*Callner, Richard, w. c., \$45
Robb, Don, w. c., merit award
Rhodes, LaVerne, w. c., merit award
Green, Wallace, print, \$100
Sessler, Alfred, print, \$10 & \$25
*O'Connell, George, print \$35
*Anderson, Howard, print, \$25
Anderson, Don, print, merit award
Bynne, Dennis, print, merit award
Meckalski, Eugene, print, merit award
Aronson, Charlotte, sculp., \$25
Townley, Hugh, sculp., \$25

Coast-to-Coast Reports

[Continued from page 28]

tional institutions and art patrons. (Prizewinners are listed on this page.) The show, which was seen during November in Houston, will travel to the Witte Memorial Museum, San Antonio, for showing from December 30 to January 20.

57th Street in Review

[Continued from page 24]

Millet translates his sturdy, heavily modeled paintings into etchings such as *The Gleaners*, in which strong wiry lines and cross-hatching describe monumental kneeling forms. Corot is seen in several etchings lyrically describing, in web-like lines, the poetry of the forest. Both Millet and Corot were concerned with representational clarity.

Whistler begins in this idiom, illustrated in this show with classical chiaroscuro genre scenes. However, in two portraits dating around 1859, *Bibi La-louette* and *Le Sculpteur Drouet*, he eliminates heavy cross-hatching and begins to pattern darks and lights impressionistically. The firm two-dimensional quality of *Billingsgate* and of *The Forge* presage later abstraction. (Kennedy, to Dec. 15.)—D.A.

MAROGER'S BALTIMORE GROUP:

This exhibition presents the work of Maroger and five young painters formerly connected with him at the Maryland Institute of Art. Like apprentices during the Renaissance, the disciples share their master's technical researches and esthetic ideals. In this case, the technique is that of the old masters. The esthetic, although chemically for the future, is visually of the past. Ranging in appearance from the pragmatic *trompe l'oeil* of Harnett to the equally fastidious still-life of 17th-century Holland, the paintings are all cold, immaculate and precise.

Reginald Marsh includes several small oils in appreciation of Maroger's technical discoveries. His usual thinly garbed young ladies seem doubly vigorous and earthy in such company. (Grand Central, to Dec. 8.)—P. B.

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New League Headquarters and Galleries



ON SATURDAY, November 10, members and friends of the American Artists Professional League journeyed from far and near to attend the opening of the League's new Headquarters and Galleries at 15 Gramercy Park, New York City. They came from New Hampshire, Massachusetts, Connecticut, New York State, New Jersey, Maryland, Delaware and elsewhere. Judging from the spontaneous and genuine enthusiasm expressed by all who attended the reception in honor of this momentous occasion, the future success of the League's new and beautiful galleries is assured.

An exhibition of paintings and sculpture by the A.A.P.L. officers and directors adorn the gallery. These are greatly enhanced by the soft grey wall coloring. This, together with the new and up-to-date lighting equipment installed by the League, makes the galleries and exhibits a joy to behold, both by exhibiting artists and visitors.

Arrangements for the reception and the beautiful flower decorations, which added so much to the charm of the occasion, were in the charge of Grace Annette Dupré and Ann Newbold Harris. The entire affair was a huge success. The only regret to be expressed is that all League members throughout the country could not be present, including those who through their generous support of the A.A.P.L. Honor Roll made these A.A.P.L. Headquarters and Galleries possible. In this direction, great credit belongs to Paul W. Whitener, National Director of the Honor Roll project. Our sincerest thanks to him for his able direction, of and accomplishments in this worthy project.

—EDMUND MAGRATH.



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MUSEUMS

Brooklyn Museum (Eastern Pkwy) To Jan. 7: Jewish Festival Tables in Miniature; Revolution and Tradition.

Cooper Union Museum (Cooper Square) To Jan. 12: Lacquer.

Metropolitan Museum (5th at 82) To Jan. 14: The Samuel A. Levitsky Collection; Dec. 7-Feb. 24: American Sculpture Today.

Museum of Modern Art (11W53) To Jan. 13: Matisse; To Dec. 11: Memorial Photographs by Life Photographers.

Museum of Natural History (CPW at 79) To Jan. 2: South Pacific Natives, Captain Brett Hilder Watercolors.

National Academy (1083 5th at 89) Dec. 3-16: The American Tradition, 1800-1900.

New York Botanical Garden Museum (Bronx Park) To Dec. 9: Bronx Artists Guild Exhibition.

Museum of Non-Objective Painting (5th at 82) To Feb. 29: American & European Group.

Riverside Museum (310 Riv. Dr. at 103) Dec. 2-23: Creative Art Associates.

Whitney Museum (10W8) To Jan. 6: Contemporary American Painting Annual.

GALLERIES

ACA (63E57) To Dec. 15: Abraham Harrison.

Albatross (22E66) Dec.: Christmas Sale.

Amer. British (122E55) To Dec. 8: Brian Connolly; Dec. 11-Jan. 4: John Hulse.

Architectural League (115E40) To Dec. 6: Gold Medal Show.

Argent (42W57) To Dec. 15: Ecclesiastical Sculpture.

Artists (851 Lex. at 64) Dec. 1-29: Aristodemos Kaldis; Dec. 1-29: Christmas Group Show.

A. S. L. (215W57) To Dec. 8: William C. McNulty.

A. A. A. (711 5th at 55) Dec. 3-22: Oil Show; Karl Fortess.

Babcock (38E57) Dec. 3-29: Selected Intimate Paintings.

Barbizon-Little (63 & Lex.) Dec.: Rosario Gerbino.

Barbizon-Piazza (101W58) To Dec. 8: Josey Bilan.

Barzansky (664 Mad. at 61) Dec. 10-31: Elizabeth Erlanger.

Borgenicht (65E57) To Dec. 15: Bernard Reder.

Burluk (119W57) Dec. 2-15: Nikita Carpenko.

CALENDAR OF EXHIBITIONS CURRENT IN NEW YORK CITY

Carlebach (937 3rd at 56) To Dec. 31: Native Masterpieces from South Pacific.

Carré (712 5th at 56) To Dec. 31: Raoul Dufy.

Carstairs (11E57) Dec.: André Girard, "A New Approach to Living Religious Art."

Consulate General of India (3E64) To Dec. 14: Kantilal Rathod.

Contemporary Arts (106E57) To Dec. 24: Christmas Group.

Peter Cooper (313W53) To Dec. 14: Morton Mintz.

Creative (18E57) To Dec. 8: Helen Costari Jourde; Dec. 10-22: Robert Vickrey.

Delius (18E64) Dec. 4-20: Rolf Gerd.

Downtown (32E51) To Dec. 8: Guglielmi; Dec. 11-29: Christmas Group.

Durlacher (11E57) To Dec. 22: Walter Stuepfli.

Duven Bros. (18E79) Old Masters.

Egan (63E57) To Dec. 8: Franz Kline.

Eggleston (161W57) To Dec. 8: Nathalie Pervouchine.

Feigl (601 Mad. at 57) To Dec. 29: American & European Group.

Ferargil (63E57) Dec.: Small Masterpieces.

Freidman (20E49) To Dec. 21: Richard Erdos.

French & Co. (210E57) Old Masters.

French Art Gallery (300E58) To Dec. 10: Burg.

Fried (40E68) To Dec. 8: Burgoyne Diller; Dec. 10-Jan. 5: James Fitzsimmons.

Gal. St. Etienne (46W57) Dec. 1-18: J-F. Wei.

Ganso (125E57) To Dec. 26: Christmas Group.

Grand Central (15 Vand.) To Dec. 5: Early American Arts Exhibition; To Dec. 8: Baltimore Maroger Group; Dec. 4-15: Henry Gasser, Julia Bach.

Hacker (24W58) To Dec. 8: John Anderson; Dec. 10-29: Pierrette Block.

Hammer (51E57) Dec. 4-22: Gen Paul, Kanelba & other French contemporaries.

Heller (108E57) Dec. 3-15: Franz Rederer.

Hewitt (18E60) To Dec. 22: Elie Nadelman.

Hirsch (30W54) Antiquities & Numismatics.

Iolas (46E57) To Dec. 15: Max Ernst, 60th Birthday Show.

Janis (15E57) To Dec. 24: Henri Rousseau.

Kennedy (785 5th) To Dec. 15: A Salute to Railroad: Classical Etchings; To Dec. 30: Courtenay Brandreth.

Kleemann (65E57) Dec.: 26th Annual Christmas Exhibition.

Knoedler (14E57) To Dec. 8: Eugene Berman; To Dec. 15: Rufino Tamayo.

Kootz (600 Mad. at 58) Dec. 4-22: Annual New Talent Show.

Koetser (32E57) Old Masters.

Kraushaar (32E57) To Dec. 15: Joe Lasker.

Levitt (559 Mad. at 56) To Dec. 24: Lawrence Kupferman.

Macbeth (11E57) To Dec. 15: Arthur K. D. Healy.

Matisse (41E57) To Dec. 15: Early Paintings by Miro.

Midtown (17E57) Dec. 4-22: Betty Parsons.

Milch (55E57) Dec.: Paintings for the Home.

Tibor de Nagy (206E53) Dec. 3-29: Group.

New Age (138W15) Dec.: "Art to Live With."

New Art Circle (41E57) To Dec. 8: Randall Morgan; Dec. 10-31: American & European Artists.

New Gallery (63W44) To Dec. 15: Jules Engel; Dec. 2-23: Shim Gudin.

Newhouse (15E57) Old Masters.

New School (66W12) To Dec. 29: Eugene Atget, Photographs.

Newton (11E57) To Dec. 15: Western Paintings by Lochrie.

N. Y. Circulating Library of Paintings (640 Madison at 60th) Dec.: Contemporary American Painters.

Niveau (63E57) Dec.: French Masters.

The Old Print Shop (150 Lex. at 30th) Dec.: Old American Pts.

Parsons (15E57) To Dec. 16: Jackson Pollock.

Passedoit (121E57) Dec. 3-22: Emanuel Romano.

Pen & Brush (16E10) Dec. 4-27: Black & White Exhibition.

Peridot (6E12) Dec.: Rollin Crampton.

Perle (32E58) Dec.: 15th Annual, "For the Young Collector."

Perspectives (35E51) To Dec. 30: Fabrics by Painters & Sculptors.

Portraits (460 Park at 57) Dec.: Group Exhibition.

Rehn (683 5th at 53) To Dec. 15: Raissa Robbins.

Roeich Acad. (319W107) To Dec. 20: Estel Novic.

RoKo (51 Gren. Ave.) To Dec. 8: Dina Kevles; To Dec. 27: Malcolm Edgar Case.

Rosenberg (16E57) To Dec. 15: French Paintings.

Scalamandre Museum (20W55) Dec.: Modern Textile Designs of the Present Era.

Schaefer, B. (32E57) To Dec. 8: Linda Lindeberg & Nanno De Groot; Dec. 10-29: Marguerite, Charles Kennick, Zahara Schatz.

Schaeffer (52E58) Old Masters.

Schultheis (15 Maiden Lane) Paintings.

Sculpture Center (167E69) Dec. 3-Jan. 4: 46 Sculptors.

Segy (708 Lex. at 57) Dec.: African Sculptures from European Collections.

Seligmann, J. (5E57) To Dec. 15: Ceramics & Drawings.

Serigraph (38W57) Dec. 4-Jan. 14: "Serigraphs for Gifts."

Tribune (100W42) To Dec. 20: Mischa Dolnikoff.

Valentin, Curt (32E57) To Dec. 8: Sculpture by Painters.

Van Diemen-Lilienfeld (21E57) Dec. 3-21: Paintings by Modern French Masters.

Van Loon (49E9) To Dec. 25: Group Show.

Village Art Center (42W11) To Dec. 14: Sixth Annual "Open" Graphic Arts Exhibition.

Viviano (42E57) Dec.: Modern Drawings & Gouaches.

Walker (117E57) To Dec. 15: Lily Cushing.

Wellons (70E56) Dec. 3-13: Olivia Kahn; Dec. 17-Jan. 5: Albert Sway.

Weyhe (784 Lex. at 61) To Dec. 31: Charles Salerno.

Wildenstein (19E64) To Dec. 15: Jubilee Exhibition.

Willard (32E57) Dec. 4-28: Alice Rahon.

Wittenborn (38E57) To Dec. 29: International Posters.

Spate of Sculpture Shows

[Continued from page 14]

If the artists seen at Valentin's sometimes experimented with negroid physical types, in Elie Nadelman's portrait heads—elegantly stylized faces set in polite smiles—classicism is dominant. But in his softly colored wood figures of dancers, classical anatomy is curiously transformed. His men become caricatures of Edwardian elegants, his hour-glass beauties in their fitted shifts, of Lillian Russell. Nadelman's style might have been derived from the cigar-store Indian, but it was a unique style in which the primary influence was his own.

Nadelman's figures are stylized in a way that is quaint and rather uncanny. Stylization of the heroic, modern-monument variety—as well as abstract and expressionist sculpture—is to be found in the show at the Architectural League. No Gold Medal was awarded this year; however, three honorable mentions were. One went to Helen Wilson for her abstract constructions of inter-acting sharp and rounded shapes. Constructions as angular and twisted as Point Lobos cypresses, they are made of a pigment-impregnated chemical compound developed by the artist. Another honorable mention was awarded to Koren Der Haroutian for his plunging *Eaglet* carved in green serpentine (loaned to the show by Howard Devree); and the third went to Henry Kreis for *The Birth of a Nation*, a

Revolutionary War subject made for the Fairmount Park Commission in Philadelphia.

Charles Salerno, a young sculptor now having his fourth exhibition, shows work done in Mexico this past year. In the tradition of Flannagan, but more lyrical and sensuous, Salerno has developed considerably. His handling seems much less rigid, less decoratively stylized than formerly. He has a strong feeling for the beauty of stone, onyx in particular, and for the voluptuous. In *Birth of Venus*, the arms, hips and thighs of the goddess, drawn together in the foetal position, gradually emerge from the stone, and this concept of female figures seen in stone or in the clouds seems to inspire his best work.

20th-Century American Painting

[Continued from page 7]

cial comment painters Evergood, Shahn and Grosz are classed as expressionists.

But for the most part reservations about classification can be argued either way. Generally speaking, Baur has done an admirable job of organizing, and has also done remarkably well with his individual selections. Where necessary, he has not been afraid to represent painters more than once—Marin, Hartley, Weber and Burchfield among them. He has also included several in both the revolutionary and traditional sections—Sheeler, for instance, and Shahn; also Benton, McFee and Sterne. This might add to the public's confusion, but it proves somehow that Baur has

met the challenge of diversity in American art not with customary pigeon-holing rigidity, but with a rather unique degree of flexibility and understanding. These qualities mark his conclusions as well: "The traditional forms which survived most vigorously have been those which compromised to some extent with the more advanced movements and absorbed new life from the latter . . . [and] the revolutionary forms were often modified by their impact with native tradition."

Ernst Birthday

[Continued from page 17]

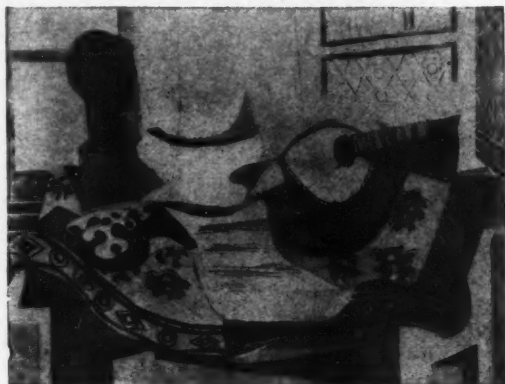
the segmented planes of the face are thickly stippled with jewel colors.

Included in the show are a number of miniatures, varying from postage stamp to calling card size. Ernst calls them *Microbes*. They are microscopically textured and suggest Kodachromes of the Grand Canyon, lichen, sunsets.

But for this reviewer the high point is a series of large paintings called *Dancers Under a Starry Sky*. The graceful dancers in them now resemble flickering tongues of flame, now fluttering bones. One is reminded of the figures of Seligmann and Bracelli.

In all of these paintings color is remarkably rich—as dense, as strong as encaustic—and color is one outstanding feature of Ernst's new work. The other is the use, new for him, of revolving or undulating patterns of movement.—JAMES FITZSIMMONS.

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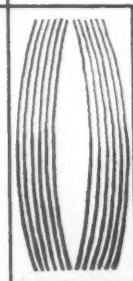


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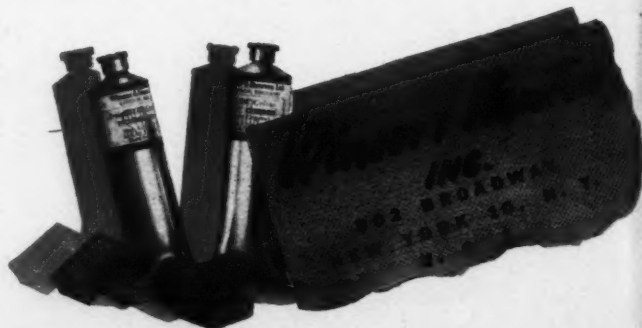
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